



EXPLORING FACTORS INFLUENCING BLACK SOUTH AFRICAN MILLENNIALS WHEN CONSIDERING AFRICAN ANKARA FASHION

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DECLARATION

I, Tendai Mbumbwa, do hereby declare that this dissertation is the result of my investigation and research and that this has not been submitted in part or full for any degree or for any other degree to any other University.

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ABSTRACT

The cyclical evolution of fashion has been based on the designs and styles composed in the fashion capitals of the world. Novelty and expression have been determinants of leading fashion. African fashion portrays both these elements through the vibrant fabric and culturally inspired pieces of clothing. With Western fashion dominating South African shopping centres, whether the younger and significant black South African Millennial (BSAM) cohort members ascribe any value to African fabric fashion is a matter of interest. The objective of this study is to explore, investigate and ascertain what factors BSAMs consider to be influential in their consideration of AFF. The adoption of fashion is a behaviour, which is preceded by a consumer holding the intention to so act; the intention to adopt fashion is influenced and altered by multiple different factors; AFF is arguably “new” fashion to the target population, based on the dominance of first-world fashion in the country; thus it is of interest to see what factors BSAMs consider to be influential when considering AFF. The data for this interpretivist study was collected through the use of a qualitative research methodology. The data were analysed manually. The theoretical framework and the literature review showed that the Theory of Planned Behaviour (TPB) was the basic theory for the study. This model was modified in line with the objectives of this study. Five factors structure the model, namely: attitude, social values (normative variables), fashion involvement, country-of-origin (COO) effect and consumer ethnocentrism (CE) (all perceived control variables). The generation, which is entering the working world and whose fashion selection is increasingly coming under their own control, desire to buy the fashion at affordable prices. Companies that target the cohort should recognise the pride, which the cohort holds in being African. Their pride must be recognised and acknowledged, and even supported; in order to appeal to this generation. Musical celebrities should be used in marketing campaigns; and the social media should be a channel utilised; since much interest in the medium has been shown by the findings of this study.

Keywords: Fashion Adoption Intention; Theory of Planned Behaviour; Ankara Fabric Fashion; Attitude; Fashion Involvement; Country-of-Origin; Consumer Ethnocentrism; Social Values.

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List of Acronyms

AFF	:	African Ankara Fabric Fashion
BDNN	:	Black Design News Network
BSAM	:	Black South African Millennials
CE	:	Consumer Ethnocentrism
CNN	:	Cable News Network
COO	:	Country of Origin
FIMA	:	International Festival of African Fashion
TPB	:	Theory of Planned Behaviour
TRA	:	Theory of Reasoned Action
TRS	:	The Research Survey

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CHAPTER 1: THE INTRODUCTION

1.1. INTRODUCTION

The clothing fashion industry is internationally recognised and has been analysed for many years, investigating the continuously changing style innovations and consumer interests (Gockeln, 2014; Rahman, Saleem, Akhtar, Ali & Khan, 2014). However, the novel African fabric fashion, African Ankara fabric fashion (AFF), is gaining more recognition and traction in the fashion capitals across the globe. AFF is composed of clothing and accessories made from African print fabric, this fashion is described and discussed in greater detail in Chapter 3. In Africa, the daily necessity of clothing has held cultural and individual identity importance in the past, with consumers taking great pride in the fashion from their countries (Khaminwa, 2015).

The business expansions by the producers of African fabric fashion across Africa are resulting in clothing being sold in new places, where the clothing is probably unfamiliar (Melin, 2015). Thus, fashion adoption, and more particularly, a consumer's intention to adopt new fashion, is valuable to the companies and designers selling the vibrant clothing in such places. The purpose of this study was to explore and unravel the factors, which influence BSAMs when they are introduced to, and are considering African fashion, such as AFF.

This study was done, with AFF being used as the "innovation" for individuals born to a black South African ethnic group/ tribe between 1981 and 2000 (BSAMs) to consider possibly adopting and wearing (Govender, 2014). As the number of BSAMs increases in the work force, their spending intentions will be of interest; as this fashion could be considered for purchasing. There is an acknowledgement of the existing black South African cultures with existing and valued dress codes (Siyabonga, Africa, 2015). The target population comes from these backgrounds, which have been held proudly by many black South Africans (Siyabonga, Africa, 2015). It is of interest to see the factors that influence these millennials, when considering foreign and African cultures, which differ from their own fashion.

This study aims to explore the role of adoption AFF amongst black South African Millennial. To this end an adoption model is proposed. According to Rogers (2010), the adoption model comprises five steps, namely: *awareness, interest, evaluation, trial*

and adoption. Of the five steps, the third one is of key interest. When a consumer is considering a product, his/her evaluation of the product, with reference to the factors we are suggesting that influence consideration, is decisive. The Theory of Planned behaviour links beliefs, intentions and behavior was adopted to investigate the factors which influence the intention to adopt AFF. On this basis, a model constructed for this study. The literature shows some potential influencing factors, which were considered and added to the TPB model, namely: *attitude, fashion involvement, country-of-origin, ethnocentrism and social values* (Fischbein & Ajzen, 1975; Bilkey & Nes, 1982; O'Cass, 2004; John & Brady, 2010; Rahman *et al.*, 2014). The consumer attitude towards a product has been acknowledged for many years as being highly important (Nagashima, 1970). Fashion involvement refers to how involved a consumer is with fashion apparel; and it is a key driver in a consumer's purchase decision (O'Cass, 2000). The country-of-origin (COO) of a product is conventionally known as the country where the product was made; but the term has become more complex with production involving more than one country (Bilkey & Nes, 1982). Consumer ethnocentrism has been shown to have an effect on the willingness to adopt and use foreign products in Africa, when the product is from a different country (John & Brady, 2005). Social values can affect consumer choices, based on consumer status and opinion leadership (Rahman *et al.*, 2014). A summary of the study is now provided.

1.2. THEORETICAL FRAMEWORK AND LITERATURE REVIEW

This section contains a brief summary of the Theoretical Framework and Literature Review, which will be discussed in greater detail in Chapter 2 and Chapter 3, respectively. Product adoption is now introduced; this is followed by clothing adoption; and AFF is then introduced to conclude the section.

1.2.1. New Product-Adoption Intention

Information on motivations and decision patterns of consumers, when faced with potential adoption, is critical to marketers (Rahman *et al.*, 2014). Mittelstaedt, Grossbart, Curtis and Devere (1976) insisted on the importance of understanding the consumer behaviour regarding adoption. Research has been conducted to better understand consumer adoption and the diffusion of new products (Mittelstaedt *et al.*, 1976; Fisher & Price, 1992; Bayus & Mayson, 2003; Rogers, 2010).

The adoption model entails five steps from the point that the prospects become the awareness of a new product to the point of their acceptance and adoption (Rodgers, 2010). These steps are: awareness, interest, evaluation, trial and adoption. Evaluation is the third step; and here, the prospect imagines himself or herself using the product being considered.

In this dissertation, the third step in the adoption model is of interest to the researcher as it is here that cognitive consideration occurs and intention is formed as evaluation. This conclusion is based on evaluation being defined as “an act of insurance” (Dictionary.com, 2016). The aim will be to uncover the factors that influence the evaluation. Although the theory of reasoned action (TRA) describes the process behind conscious human behavior, it is the theory of planned behaviour, which is used in this study. These two theories will be expanded in the next chapter on behaviour (Taylor & Todd, 1995; Cao & Mokhtarian, 2005). The intention of adopting a clothing fashion will now be discussed.

1.2.2. The intention of adopting a new Clothing Fashion

The term fashion is associated with an assortment of consumer products and services. It can be used to refer to the style component of the actual product, certain symbolic meanings related to the product, or the product's adoption process (Watchravesringkan, Hodges, Jim, 2010). King and Ring (1980) defined fashion as a form of expression, which is culturally endorsed, in a specific phenomenon – material or non-material – which would, at any time, be discernible, and which changes over time within a social system or group of people who are associated therewith.

There are three fashion-adoption theories considered in this study, namely: the trickle-down effect; the trickle-up effect; and the trickle-across effect (King & Ring, 1980). It is a matter of interest whether the adoption occurs across cultural groups from different countries in Africa, as well as how the selected factors influence the adoption intention. Thus, it can be assumed that the evaluation outcomes can affect whether a prospect would intend to adopt a product, such as clothing. How the South African millennials consider fashion from another African country would also be interesting to discover.

1.2.3. African Ankara Fabric Fashion

African clothing is diverse; and it is skillfully created (Khaminwa, 2015). The popularity, which the fashion has gained, is international; and its African association is because

of the tribal prints (Muse Origins, 2012). African fabric is a vibrant and richly coloured cotton or cotton/poly material with tribal prints (Muse Origins, 2012). It has been said that the fabrics represent Africa and African culture, in such a way that when viewed, the fabric causes people to think of Africa (Muse Origins, 2012). African designers are receiving increased popularity across the world, with designers producing clothing for famous people, such as Duro Olowu has done for the American First Lady, Michelle Obama (Lamutamu, 2011). Such celebrity exposure assists in increasing the awareness of African fashion and the designers thereof (Lamutamu, 2011; Ventures, 2012).

The fabric itself is not new. However, as it has been shown to be more popular in Western Africa, the newness to the target population may be perceived as newness. Perceived newness refers to the originality, uniqueness and the novelty of a product or service (Wang, Dacko & Gad, 2008). People interpret fashion and clothing differently; and brand judgments can differ, according to many factors, which might have an influence (Tigert *et al.*, 1976; Viera, 2010). The selected influential factors being suggested will now be discussed.

1.3 FACTORS INFLUENCING THE CONSIDERATION OF A NEW FASHION

In this section, a succinct description will be provided of the five factors, which the researcher suggests influence BSAMs' intention to adopt AFF. Fashion attitude is the first factor to be introduced.

1.3.1. Fashion Attitude

Research has shown attitude to be a psychological factor found to affect behavioural intentions (Fischbein & Ajzen, 1980; Ajzen, 1991; Taylor & Todd, 1995; Bruner & Kumar, 2005). Ostrom (1969) defined attitude as a "learned disposition to respond in a consistent manner towards an object or class of objects". In addition, a consumer's attitude can be defined as the positive or negative evaluation towards the action under consideration (Watchravesringkan *et al.*, 2010).

The attitude of a person is constructed of three components, namely: cognition, affect and behaviour. These have been found to be correlated (Beckler, 1984). Information can affect both attitude formation and change (Liska, 1984). How the attitude of

BSAMs can influence them, as they consider AFF was investigated. The next potential influencing factor that will be discussed is fashion involvement.

1.3.2. Fashion Involvement

A great amount of the early work on the involvement theory looked at how people make personal connections between their own lives and a stimulating object, such as a product, a brand or an advertisement (Shiffman, O'Cass & Paladino, 2013). Involvement, product centrality, has been found to be at the center of the person-object relationship; and it has a great influence on a consumer's buying behaviour (Rahman *et al.*, 2014). Fashion involvement has three determinants, namely: *materialism*, *gender* and *age* (O'Cass, 2004). The next factor that was suggested to have an influence on the target population is the country-of-origin effect.

1.3.3. Country-of-Origin Effect

The increasing availability of information about products to the consumers allows the consumers to know the country-of-origin (COO) of a product (Bamber, Phadke & Jyothishi, 2012). The "made in" component has been suggested by some marketers to have a significant influence on the acceptance of a product (Vrontis, Thrassou & Vignali, 2006). The COO effect can be described as when consumers use the source of a product or a brand, as an extrinsic information cue to make a product evaluation (Bamber *et al.*, 2012).

The nature of the COO effect has been seen to differ among countries across the world, particularly between economically developed and less economically developed countries (John & Brady, 2010). The difference is whether the imported product is coming from a country that is more or less developed than the country receiving the product (Batra, Ramaswamy, Alden, Steenkamp & Ramachander, 2000).

1.3.4. Consumer Ethnocentrism

Ethnocentrism is a psychological factor, which has been transformed from its initial, purely sociological nature; and it now has relevance to both the individual level personality systems and the socio-cultural frameworks (Bamber *et al.*, 2012; Campbell & LeVine, 1961; Shimp & Sharma, 1987). Ethnocentrism is when one perceives one's own ethnic group and members (in-groups), as virtuous and superior, while regarding one's own standards of value as being universal (Hammond & Axelrod, 2006). Consumer ethnocentrism was introduced from ethnocentrism to investigate purchase

behaviour that was deemed acceptable and unacceptable by the in-groups (John & Brady, 2010). According to Shimp and Sharma (1987), and the consumer-ethnocentrism concept, consumers who are highly ethnocentric consider the purchase of goods made in foreign countries to be wrong. The action is regarded as one which damages the national economy, causes unemployment and is unpatriotic. Thus, it would be less likely for ethnocentric consumers to purchase foreign products (John & Brady, 2010).

1.3.5 Social Values

Social values have been found to be the forces with the strongest effect on consumers' intentions to purchase; and these values have an effect on the adoption behaviour of consumers (Rahman *et al.*, 2014; Coutler, Price & Feick, 2003; Vigneron & Johnson, 2004; Belton & Clinton, 2007). Society influences how consumers evaluate, purchase and use products (Belton & Clinton, 2007). The two dimensions of social values are opinion leadership and status; and these will now be discussed.

Opinion Leadership: The early research on opinion leadership has found it to be an interpersonal communication occurrence, where one person can exert a bigger than normal influence on the behaviour of others in a particular field (Summers, 1970). Fashion-opinion leadership is based on the knowledge, expertise and appropriate source of information on the fashion, which the leaders hold (Rahman *et al.*, 2014). New products, such as fashion clothing, are often initially adopted by change agents, who then communicate this to the followers (Rahman *et al.*, 2014). The followers are information seekers of the new products; and they use the attitudes of the opinion leaders to assess the new fashion products (Rahman *et al.*, 2014). Status will now be discussed.

Status: Consumers' desires have been suggested as being concerned with how their fellow members perceive them through the message communicated by the products which they buy (Clark, Zboja & Goldsmith, 2007; Rahman *et al.*, 2014). Fashion lifestyle and status enhance the social reputation of the consumer; and the consumer may desire an enhancement of reputation, which increases their confidence (Rahman *et al.*, 2014). Fashion apparel is used to communicate status; and thus, it is considered to be a symbol of status (Dodd, Clarke, Baron & Houston, 2000).

According to Eastman, Goldsmith and Flynn (1999), status is defined as "the motivational process whereby individuals strive to improve their social standing via the visible consumption of consumer products that confer and symbolise their status in front of others. Significantly, consumers purchase more expensive fashion apparel to demonstrate their position in their society, their family and groups" (Rahman *et al.*, 2014).

This shows the influence of the society, the social values; and it can be considered as an external locus of control. It is of interest to the research to understand whether the particular fashion of this study could be considered to achieve such communication by the target population. There are some demographics, which could moderate how consumers consider and assess various products. These will be discussed briefly in the following section.

1.3.6. Moderators

There are some demographics, which have been considered to affect consumer decisions and consumer behaviour. These could be the mediators of the five relationships mentioned above. As shown in the section discussing fashion involvement, there could be a difference in the results attained between men and women (O'Cass, 2004). According to Cutura (2006), the level of education and income can affect the relationship between the ethnocentrism of a consumer and the willingness to purchase foreign products. These demographics will be highlighted in the data collection and analysis. Any trends will be acknowledged and reported.

The adoption of AFF has not been investigated. Previous studies have not focused on the factors considered here. This specific study focuses on the core factors that play a pivotal role in the adoption of AFF by BSAMs. The research question and objectives will now be discussed.

1.4. THE RESEARCH QUESTIONS AND OBJECTIVES

This study had a primary research question, a relevant research objective and five secondary research objectives. The primary research question and objective are outlined in the section below.

1.4.1. The Primary Research Question

What factors influence BSAMs when they are considering African Ankara fabric fashion?

The primary objectives comprise the following:

- *To ascertain what factors influence black South African Millennials when they are considering African Ankara fashion.*

The secondary objectives are as follows:

- To determine the effect of attitude of BSAMs towards Ankara Fabric Fashion;
- To establish whether fashion involvement can influence BSAMs to consider African Ankara fashion;
- To determine the effects of the country-of-origin on BSAM consumers towards the African Ankara Fabric fashion;
- To assess the effects of ethnocentrism on BSAMs when considering African Ankara fashion;
- To ascertain the effects if opinion leadership affects BSAMs when considering African Ankara fashion.

1.4.2. Research Design and Methodology

The following methodology outlines the appropriate means of data measurement and analysis that will be used for this study. This section will provide the following methodological elements: the chosen research design and method; the sampling technique; the data-collection method; and a brief discussion on the means of data analysis. The study will be conducted through a two-stage research methodology approach. The research design and methodology will now be discussed.

1.5 RESEARCH DESIGN

The research design was an exploratory qualitative research based on the interpretivist paradigm. The research will open a gateway to future research. The qualitative study aimed to explore the influences on BSAM regarding fashion consideration. Rahman *et al.* (2014), who conducted a quantitative research when administering an investigation on the factors that influence the intention to adopt a fashion. This study's difference pertains to this study having been a qualitative research study.

1.5.1. Target Population and Sample Design

In order to obtain the best possible results, the information must be retrieved from the correct respondents (Rahman *et al.*, 2014). The specific, selected target population, the sample sizes and sampling techniques for the qualitative research will be discussed in the sections that follow.

1.5.1.1. The Target population

For this study, BSAMs were the target population. Millennials are also referred to as Generation Y; and there are multiple studies on the millennial generation provided in the literature (Oblinger, 2003; Govender, 2014; The Nielson Company, 2014). However, in this study, the target population comprised black people born and raised in South Africa between 1981 and 2000 (Govender, 2014).

Millennials are currently occupying a significant portion of the work force across the world, with an estimation of occupying 75% by 2025; and they will be responsible for up to 50% of retail purchases (Deloitte & Touche, 2014; Powell, 2014; Govender, 2014). Millennials are described as the most consumption-oriented group of all generations (Wolburg & Pokrywczynski, 2001). Millennials are frugal consumers, who want quality goods. It has been suggested that they are not necessarily brand-loyal consumers; and they want to discover new authentic brands (Powell, 2014). How the influencing factors affect this group is a matter of great interest; as they may affect the merchandising decisions for fashion stores.

1.5.1.2. The Sampling Technique

A non-probability sampling technique was used to as this was an exploratory study to acquire responses from the target population, considering the constraints of time, and

the budgetary resources that the researcher faced (Malhotra, 2010). The non-probability sampling technique used here was purposive sampling (Malhotra, 2010). This will be done to ensure that the participants are members of the target population, Generation Y.

1.5.1.3. Sample Size

The sample size comprises the number of participants who will be included in the two necessary samples. The two samples were for a pilot stage and the official interview stage. The pilot stage was done on three participants. The sample size for interviews for analysis comprised 10 participants. Ten participants were selected for reasons provided in greater detail in Chapter 4. The methods of data collection are now discussed.

1.5.2. The Data Collection and the Measurement Instruments

As the methodology was qualitative, the data collection was conducted by face-to-face, individual in-depth interviews. These interviews were conducted with the use of a guide; and they were structured according to pre-determined questions. This means of data collection was most suitable for the exploratory purposes; as hypotheses were built from the findings; and thus highly exploratory exchanges needed to occur (McGivern, 2006; Malhotra, 2010). Paired depths, and a triad of focus groups have been considered; but the information sought is individual information, thereby decreasing the effectiveness of the focus-group method (McGivern, 2006).

There was a possibility that a focus group's responses could have been misjudged; since only a small portion of a group may give responses; and thus misrepresentation may occur. The respondents were acquired via observation, selection and snowball recommendations. Ten participants were identified through random selection from many places, such as University of Cape Town. The nationality and the age bracket of potential respondents will be requested, to ensure that they are suitable participants. The interviews were recorded and fully transcribed; since the respondents were willing to co-operate.

1.6. THE DATA ANALYSIS

The data acquired were thematically analysed. The data were firstly acquired from the transcriptions. As a single set of guided questions was used, the transcripts were read; and codes were allocated to the sections and the respective responses

(McGivern, 2006). A thematic analysis followed, which resulted in the identifying, analysing and reporting of themes within the data acquired (Braun & Clarke, 2006). A theme captures valuable intelligence about the data in relation to the research question; and it shows some nature of patterned response within the dataset (Braun & Clarke, 2006). Braun and Clarke (2006) identified a six-step guide to the thematic analysis that was followed.

1.7. CONTRIBUTION OF THE STUDY

The South African fashion industry is increasing in diversity – with more foreign designers opening stores in the country and offering products online. The local designers are receiving greater recognition; and the competitiveness of the industry is increasing. Uniqueness and novelty still remain the main drivers of success; and this study could assist in providing information about a potential type of unique fashion.

This paper can increase information about the illusive Generation Y, particularly in the South African context. The influencers of foreign and African fashion assessment are provided; and a better understanding of fashion adoption will be given. African literature remains relatively sparse; and this study could add to the relevant African literature and fashion-research literature.

The findings of this dissertation could assist African designers and fashion companies in Africa and marketing companies with information on the evaluation of both fashion and foreign fashion. Marketing schemes can be assisted by the knowledge acquired through this research. This research can consequently assist in the analysis of foreign fashion producers – as to whether entering South Africa would be a profitable endeavour. The research will add to the marketing literature and the literature on adoption.

1.8. CONCLUSION

The consideration of AFF is based on fashion-adoption theory in this study. This chapter briefly introduces the study; and it creates a foundational understanding of the study. The target population selected is BSAMs; and the qualitative methodology design was used, as guided by the interpretivist philosophy. Five factors were suggested to affect the intention to adopt AFF; and the data analysis supported the

assertion. Some influential factors were revealed; and insightful information was acquired from the in-depth interviews conducted.

CHAPTER TWO: THE THEORETICAL FRAMEWORK

2.1. INTRODUCTION

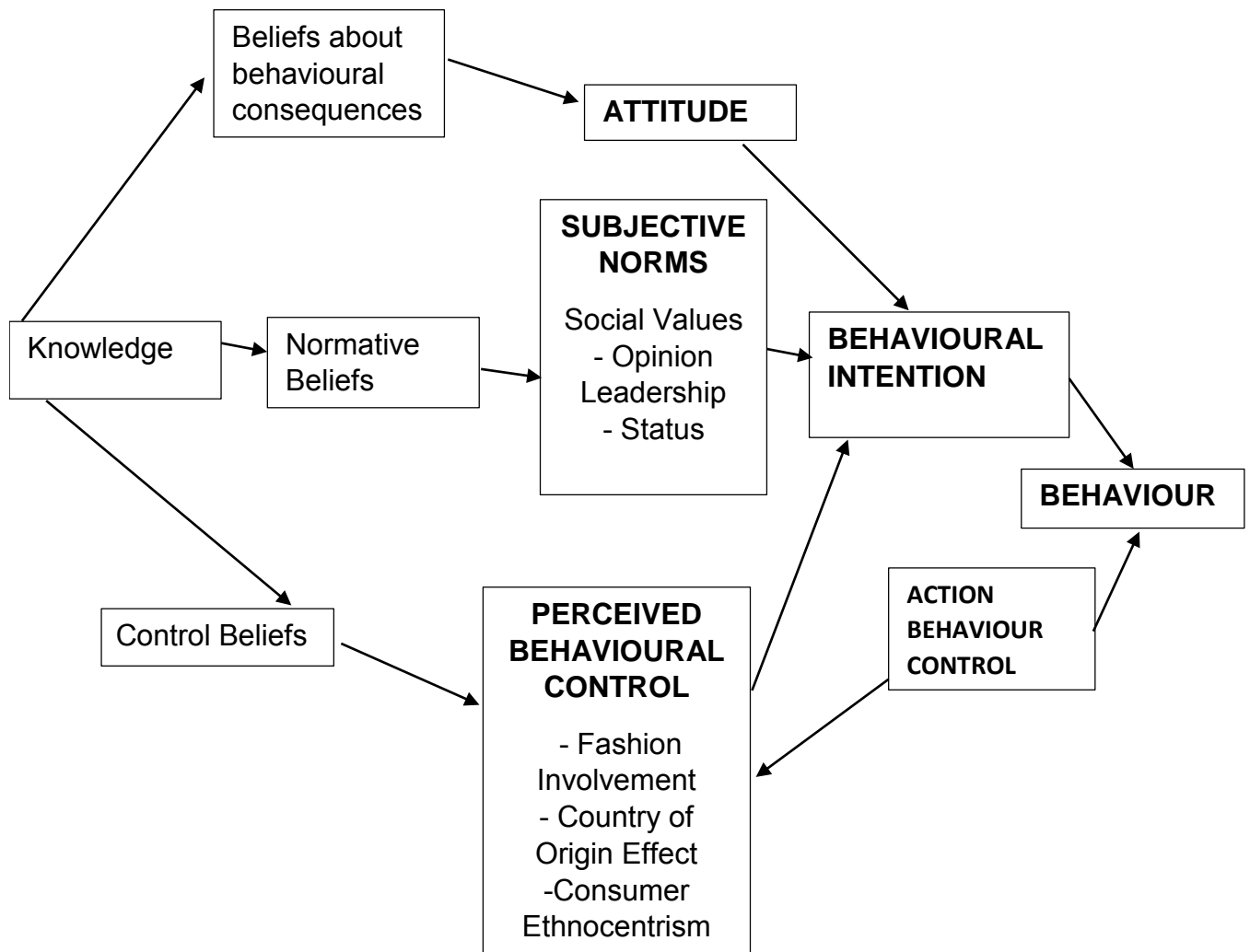
In this chapter, the focus is on the theoretical framework that underpins this study. Fundamental issues that will be discussed in this chapter include: an overview of the Theory of Planned Behaviour; fashion adoption and the various consumer-approach theories that inform this study. Marketers need to understand the decisions made by consumers, particularly regarding innovative products. This importance is magnified when considering the Millennials or the Generation Y consumers, who constitute 38% of the South African population and a significant proportion of the work force (Noble, Haytko & Phillips, 2009; Statistics South Africa, 2013; Sharp & Devan-Dye, 2014). Since this study focuses on the consideration process undertaken by this cohort in the context of both local and foreign African fashion (AFF), the central theory is the Theory of Planned Behaviour (TPB), a consumer-behavioural theory, which will be supported by other theories identified in this chapter.

2.2. AN OVERVIEW OF THE PROPOSED MODEL

In this study, the cognitive approach of consumer behaviour is taken into cognisance to understand South African Millennials who consider products from other African countries. The literature focuses on African migrants entering South Africa to sell products and experiencing a negative reception. What perception the Millennials hold regarding African countries, especially West African countries, where Ankara entered Africa, is of interest; and whether recent events towards foreign African businessmen have any effect on their fashion considerations.

TPB is the theory used to gain a cognitive understanding of the consideration process. It is an extension of the Theory of Reasoned Action (TRA) and was proposed by Ajzen (1991). As shown in Figure 2.1, this study is a pre-purchase study; and it thus focuses on the intention of adopting the fashion. The attitude and the subjective norms, which are based on beliefs, information and normative data affect the intention, which in turn affects the fulfilment of behaviour (Fischbein & Ajzen, 1975). There are factors, which can affect intention; and in this study, it is of interest to see what factors influence the BSAMs, when considering a foreign African fashion, such as the AFF. The factors selected are shown in Figure 2.1.

Figure 2.1: Modified Theory of Planned behaviour



Source: Adapted from Ajzen (1991)

The adapted Theory of Planned Behaviour, which is shown in Figure 2.1, is arguably a basic, and a not modern, model. Relatively recent factors, such as emotional response, brand awareness and brand influence, all affect the consumers' decision-making process. These recognised influences, such as emotion, are not being disregarded; but they can be considered further by future researchers. Consumer ethnocentrism and the country of origin are arguably emotional factors. However, this model aims to unravel what factors are indeed considered; and thus a basic model is used to build on, after the investigation. The Theory of Planned Behaviour will now be discussed in greater detail.

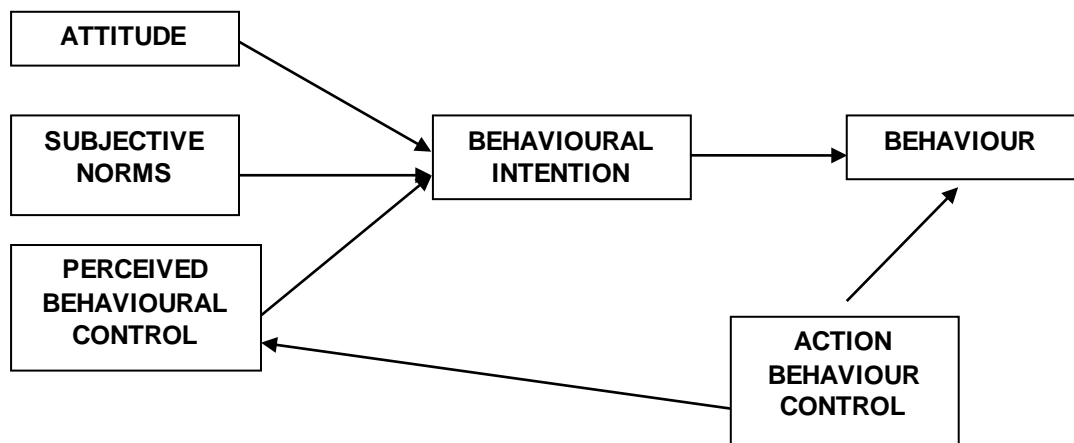
2.3. THE THEORY OF PLANNED BEHAVIOUR

The marketing field has, and continues to borrow, from the psychological behavioural field through the use of theories, such as this TPB. TRA which was formulated by Fischbein and Ajzen (1975), is the basis on which the TPB is formulated – as a modification of the TRA by Ajzen (1991). TRA looks at human behaviours, where people have the ability to exert self-control (Boston University College Medical School, 2016). However, this is not always possible; as some factors may inhibit the fulfilment of an intention; and the TPB was formed taking into account such variables.

The TPB has been used successfully across industries, such as the medical field, in order to predict behaviour. In marketing, it has served its predictive purposes regarding consumer behaviour. The TPB is based on how the fulfilment of behaviour is based on an individual's intention and on other variables. The intention is a function of attitude towards the behaviour, subjective norms (SNs) and Perceived Behavioural Control (PBC) (Ajzen, 1991). Ajzen (1991) stated that “the theory of planned behaviour is, in principle, open to the inclusion of additional predictors; if it can be shown that they capture a significant proportion of the variance in intention or of behaviour after the theory's current variables have been taken into account.” This study adds variables as well, while sustaining the original structure and purpose of the model. Sheeran (2002) identified that several analyses on the relationship between intention and behaviour, show that intention accounted for 28% of the decision to perform an action. A gap does stand between the intention and the behaviour, which cannot be ignored. However, the relationship is still present and noteworthy (Sheeran, 2002). For a person to perform an action or behave in a particular way, there must be an initial instruction to self, for such an action to occur (Taylor & Todd, 1995).

The behaviour of an individual can be predicted from the use of this model. It must be noted that this happens for specific occurrences – but not for habitual behaviours. The model is suitable for this study; since a basis for the study is the potential adoption of AFF as a specific occurrence; and it is not undertaken habitually. The core component of the model is behavioural intention, which is influenced by attitude and subjective norms. The model is illustrated in Figure 2.2 below.

Figure 2.2: Theory of Planned Behaviour



Source: Ajzen (2006)

An individual's behaviour is directed and determined by his/her intentions (Fischbein & Ajzen, 1975; Ajzen, 1985). As shown in Figure 2.1, the behavioural intentions are a function of the attitude towards the behaviour, subjective norms with regard to the behaviour, and the ease with which one can perform the behaviour (perceived behavioural control).

2.3.1. The Attitude towards Behaviour

Attitudes are complex and multi-dimensional (Bagozzi & Bunkrant, 1979). Attitude is concerned with the favourable or unfavourable perception the consumer holds towards fulfilling the behaviour and the consequences thereof, based on the evaluation thereof (Boston University School of Public Health, 2016). Research has for some time shown that attitude has an influence on behavioural intention, together with the support of the empirical evidence (Ajzen, 1991; Bruner & Kumar, 2005). Consumers purchase goods for utilitarian and hedonic purposes (Holbrook & Hirschman, 1982; Batra & Ahtola, 1990).

The beliefs an individual holds regarding particular behaviour determines how the behaviour is going to be evaluated – which influences and establishes the strength of the behaviour (Manning, 2009). Attitudes can be changed – especially in an era where information is easily accessible through the media, such as the internet or television. The researcher aimed to see how the target population formed their attitudes towards

fashion, such as that of AFF; and whether the original TPB model is supported in this context.

2.3.2. Subjective Norms

As humans are social beings, normative pressures affect our decisions on matters, such as how we vote, what we buy, even what clothing we select to wear – together with other decisions (Manning, 2009). Considerable research has shown that people tend to conform to the judgements of other people (Cialdini, Reno & Kallgren, 1990). Reference to one's society is relevant in Africa, when considering the attire that one wishes to wear. Therefore, the subjective norms do indeed come into consideration; since they pertain to beliefs that one holds about whether most people would approve or disapprove a particular behaviour (such as adopting new fashion) (Boston University School of Public Health, 2016). This component incorporates reference groups. It looks as though the individual's beliefs about what important people think about engaging in the behaviour that is being considered (Spencer-Oatey, 2012).

These norms are the beliefs, which an individual perceives the people close to him/her to have on the behaviour, together with the motivation to comply with the expected norms of these relevant individuals (Manning, 2009). The social values (opinion, leadership and status) are the factors, which represent the subjective norms; and they will be investigated – regarding how the BSAMs adhere to subjective norms with reference to the opinion leaders. Two SNs can be identified: inscriptive norms are the social pressures for one to engage in behaviour, based on one's perceptions that others want one to do so. Descriptive norms, however, are the social pressures that one feels, based on observation, or on the inferred behaviour of others (Manning, 2009).

2.3.3. Perceived Control

This construct refers to an individual's perception regarding the ease or difficulty in performing the behaviour being considered (Boston University School of Public Health, 2016). Perceived power influences this component. Perceived Power refers to the perceived presence of variables, which have the power to facilitate or impede the performance of the behaviour in question. The perceived power contributes to PBC through the perceived behavioural control an individual has over these variables (Boston University School of Public Health, 2016). This factor is a “function of the

perceived factors that would influence the ability to fulfil a behaviour, and the perception as to whether or not these factors would be present (Manning, 2009). The suggestion provided by Taylor and Todd (1997) supports the view in this study: that other factors influence the intention, beyond subjective norms and attitudes.

2.3.4. The Adapted TPB Model

TPB has some limitations; and these are further acknowledged in relation to the adapted model, when the limitations of this study are discussed. For this study, five factors were suggested by the author to have an influence on the decision to adopt an intention, namely attitude, social values, fashion involvement, country-of-origin effect and consumer ethnocentrism (Fischbein, 1963; Guthri & Kim, 2009; Bamber *et al.*, 2012; Shimp & Sharma, 1987; Vigneron & Johnson, 2004). The five factors were selected to investigate the opinions and perceptions of the target population regarding the adoption of fashion. The reasons that shall be expanded upon further in this chapter. These factors maintain the original model – together with the addition of awareness of the fashion, as shown in Figure 2.1. Attitude is self-representative; social values are the subjective norms and variables associated with fashion involvement, country-of-origin effect and consumer ethnocentrism, as the perceived variable control factors. The qualitative collection of the data reveals whether or not these factors are indeed considered by the target population, when deciding on the fashion adoption. Some critiques of the model (TPB) are discussed below.

2.3.5. Critiques of the TPB Model

Reliance on cognitive approach neglects emotional reactions, habitual behaviour, or spontaneity (Bagozzi, Gurhan-Canli & Priester, 2002). Behaviour may result from effective response (Solomon, Hogg, Askegaard & Bamossy, 2006). This limitation is significant in clothing purchasing; since affective and hedonic impulses have been thought to have an influence on purchases (Bray, 2008). Such responses are expected in this study – in relation to Country-of-origin and Consumer Ethnocentrism factors.

The usage of TRA and TPB in research has been conducted in Western cultures by researchers, such as Taylor and Todd (1995). There remains an uncertainty as to whether the model would be suitably used in different cultures, such as third-world African cultures (Solomon *et al.*, 2006). The South African culture is multi-faceted with strong traditions and ethnicities. The BSAMs can be said to have both African and

Western culture. This TPB model is considered to be applicable to the target population, because of the recognition of Western culture on the cohort under consideration.

The TPB asserts that the consumer can attain the necessary resources; and it considers the normative influences neither environmental nor economic factors (Boston School of Public Health, 2016). Accuracy in the predictive ability of the model is questionable; as the intention of a consumer can be continuously changing along with the availability of the information (Sutton, 1998). Inhibiting factors are often not catered for in the model; but in this study, factors, such as CE and COO are expected to be inhibiting factors.

For the purposes of this study, the researcher proposed five factors that are influential for BSAMs, when considering AFF. Little Information stands available regarding the millennial fashion preferences, and even less on BSAMs' fashion consideration. Thus, in line with the fashion that composes the context of this study, the TPB model was adapted to incorporate the suggested influential factors. Fashion adoption will now be discussed in Section 2.4.

2.4. FASHION ADOPTION

Fashion remains relevant and continues renewing itself through new designs and the re-introduction of old fashion to new consumers. The adoption of fashion goes through a similar process, as generic product adoption. Intending to adopt a particular style precedes and influences the decision. However, whether or not the new fashion will be adopted, is not always certain. The introduction of any innovation stands the chance of being rejected by the targeted consumers, thus making the understanding of the process of adoption undertaken by consumers valuable to the producers of a product or service. The generic product-adoption process consists of five stages, namely: awareness, interest, evaluation, trial, and the adoption, or rejection of the product (Rogers, 2010).

2.4.1. Generic-Product Adoption

Everett Rogers, a communications scholar, an author and an educator has become well-known; and he is termed the “father of the diffusion of Innovations”; and he is recognised for his academic publication of a book entitled: “*The diffusion of Innovations*” (Hausemen, 2015). Since innovation is considered as a process that

assists business development and sustenance in changing markets, the adoption of innovation is worth investigating (Fisher, 2011; Oxford Dictionaries, 2015). Innovation adoption is a mental process that potential customers experience from the awareness of a new product to its rejection, or becoming loyal customers (Business Dictionary, 2014).

Diffusion is when a new product (innovation) or idea is accepted by the market via communicated channels over time, among the members of a particular social group, with due regard being afforded to the factor of time (Rogers & Shoemaker, 1971; Mittelstaedt *et al.*, 1976; Rogers, 2010). Hausemen (2015) proposed that when an innovation (a new product, idea or method) is produced, the consumer undergoes the stated adoption process through communication; and the use of the innovation can increase across the population (diffusion). The generic product-adoption process comprises five stages: awareness, interest, evaluation, trial and adoption/rejection (Kotler & Armstrong, 2008; Schiffman & Kanuk, 2010). The rate at which people adopt innovations is different; and there are factors, which come into consideration during the evaluation of a product, such as the AFF.

Rogers (2010) suggests a spectrum of innovation adopters – from the earliest adopters to the last. *Innovators* are venturesome people, who are usually young at age, eager to take risks, and the first to try an innovation; while *early adopters* are people that embrace leadership roles with the visible need for change and willingly accept innovations and changes; the *early majority* only adopt after much longer time has passed after the adoption by innovators or early adopters; and they seek information from early adopters that the innovation works; *the late majority* comprise those who sceptical toward innovations or change; and they only adopt after the majority of people have adopted; while *laggards* are the most difficult to convince on adopting; as they are highly sceptical towards any changes; and they are conservative traditionalists.

The fashion-adoption process is similar to the generic product-adoption theory. However, it weighs more intensely on the communication component; since fashion is an expressive communication from person to person. Pelham (2012) supports this assertion of fashion being a tool of communication, in a description of how people

consider the form of clothing worn to be a means of communication. Smith (2012) agrees with the use of clothing as a communication tool, over many periods of history.

When the adoption of a new fashion, such as AFF is pondered, a process of consideration occurs. The target population was raised in a highly communicative era; the interest is to see how the BSAMs gain and seek communication regarding fashion; and whether they too follow opinion leaders, or are independent in their fashion composition.

2.4.2. Clothing-Fashion Adoption

Sproles (1979) defined fashion as *“a way of behaving that is temporarily adopted by a discernible proportion of members of a social group; because that chosen behaviour is perceived to be socially appropriate for the time and situation.”* King and Ring (1980) defined the phenomenon as *“a culturally endorsed form of expression in a particular or non-particular phenomenon, which is discernible at any given time; and it changes over time within a social system or group of associated individuals.”*

These two definitions illustrate the communal nature of fashion, and how the endorsement of a wearer's fellowman bears significant weight regarding what is considered as fashionable. The phenomenon itself is a process of the adoption of symbols, which allow individuals to express their identity in relation to others (Miller, McIntyre & Mantrala, 1993). Blummer's (1969) description of fashion supports this assertion; as Blummer (1969) describes fashion influence as a “collective selection.”

Reily (2014) brings out the most important elements of fashion that apply suitably to clothing fashion. He maintains that fashion is *“an intangible force manifested in tangible products that present newness relative to prior fashion products; they are adopted by a group of people; and they are reflections of society and culture.”* Fashion is not stagnant; it is a force which is ever changing and recycling the old by introducing it to an era in which many see it as unfamiliar.

The relevance of social acceptability and endorsement is identified for African fashion, based on the cultural origins of the phenomenon (Ross & Eicher, 2010). The fashion too has changed over time – from traditional clothing to more contemporary fashion styles – with hints of the places of origin (Rovine, 2010). There are three main fashion adoption theories: the trickle-down effect; the trickle-up effect; and the trickle-across effect.

2.4.2.1. The Trickle-down Theory

The trickle-down theory focuses on individuals in higher socio-economic classes gaining first access to newly introduced fashion (King & Ring, 1980; Michman & Mazze, 2001; Lewis, Kerr & Burgess, 2013). This theory is derived from sociological and consumer-behaviour literature (Barnes, 2013). Foley (1893) suggested that fashion was a luxury product, which only the upper classes of society could *afford* to purchase. Simmel (1904) proceeded to argue that fashion is adopted by those of higher social status; and it trickles down to those in the “lower socio-economic groups.”

The people in lower classes were suggested to attempt to imitate the fashion of those in higher classes, thereby causing the “trickle down” effect (Barnes, 2013). The vertical flow of the fashion adoption from upper class to lower classes is the central hypothesis of this theory (King & Ring, 1980). Lewis *et al.* (2013) highlight how the individuals in lower socio-economic classes adopted the clothing of those in higher classes for symbolic purposes, and in order to emulate their class status, and to be ‘higher’. Trickle-down theory has a modern interpretation which holds the same principles of the traditional theory with “luxury/designer end, forming the top layer of the market” with those most adaptive, active in new innovation creation and the adoption thereof (Barnes, 2013). The fashion then proceeds to trickle down to the “ready-to-wear designer sector”; and it then arrives in the mass market (Barnes, 2013). The argument is made by Keiser and Garner (2012) that only the wealthy can afford, have the taste and confidence, to try new things. This is not fully supported by the following theories: the trickle-up theory, followed by the trickle-across theory.

2.4.2.2. The Trickle-up Theory

The trickle-up theory is a recently emerged theory of fashion leadership, which speaks of “street fashions and avant-garde consumer groups”, instead of the traditionally suggested structure of the fashion market, with designers of fashion creating new fashion items (Keiser & Garner, 2012; Barnes, 2013). Field (1970) and Blumberg (1974) were the first to assert this theory; it remains very relevant in the present and modern fashion market. The emergence of fashion via sub-cultures has been identified in the USA (Sproles, 1981). Barnes (2013) identified the “puck era”, which is given as an example of the trickle-up theory in the UK. In South Africa, it is difficult to argue that to an extent Ankara is experiencing the trickle-up fashion diffusion. Indeed, a relative

sub-culture could be identified to be the likely purchasers and users of the fashion; but this “sub-culture” would be of a higher class, and thus showing an occurrence of the trickle-down theory more than a trickle-up effect.

2.4.2.3. The Trickle-across Theory

King and Ring (1980) suggested the trickle-across theory. The researchers identified the possibility of fashion being shared across socio-economic groups, and not merely from the higher to the lower. This theory has been suggested to have emerged with the “growth in consumerism and democratisation of fashion” (Barnes, 2013). The theory argues that due to the increased access to multiple information channels related to fashion and style, which are simultaneously available to the multiple socio-economic groups, fashion diffusion can happen simultaneously, regardless of the class or socio-economic group (Sproles, 1981). The argument was expanded to the fashion-opinion leaders, not being distant people, but present in the social class and in the peer groups (Sproles, 1981).

The trickle-across theory lays the foundation for the fashion theory, which is suggested in this thesis. The trickle-across theory with the “sharing” of fashion information and products being across geographical and cultural lines. This fashion-adoption theory is still considered highly today as a persuasive theory for fashion leadership and diffusion, particularly due to the grand reach of media, especially social media, with the materialisation of fashion bloggers, as opinion leaders (Barnes, 2013).

The theories discussed above, which have been proven in many Western economies and societies, differ from the slightly different trickle-across theory, which this study suggests. It is acknowledged that the trickle-down theory holds true, with regard to Africa, not only in the traditional sense discussed above, but from a global perspective. With fashion being brought to Africa, which is designed and approved in Western fashion industries; manufactured and sold to Africans; and with Western brands holding its ground in African for many years as an element of fashion trickling down from developed economies to the less-developed continent, could be suggested.

Even the second-hand clothing industry in Africa could show some aspect of the trickle-down effect in the physical sense. At that level, individuals are often dependent on little disposable income; and they have an academic focus. These factors may be considered to impede the consideration of adopting new fashions. However, factors,

such as peer pressure and self-image could encourage the adoption of fashion, should it be thought in line with what the consumer wishes to portray.

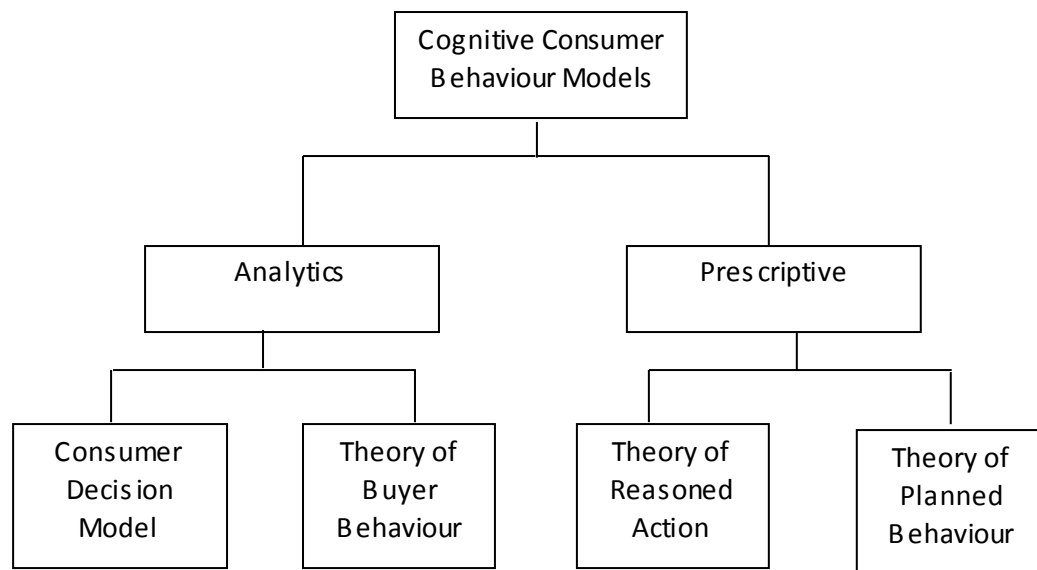
2.5. INDIVIDUAL CONSUMER-BEHAVIOUR APPROACHES

Research in Consumer Behaviour and decision-making is long-standing, having been led by economists, such as Nicholas Bernoulli, John von Neumann and Oskar Morgenstern over 300 years ago (Richarme, 2007; Bray, 2008). The most prominent model from the economic perspective is the 'Utility Theory' (Bray, 2008). It is suggested that consumers base their choices on the outcomes expected from their decisions; and the consumer has been suggested to be "a rational economic man" (Zinkhan, 1992; Schiffman & Kanuk, 2010). However, the rationality of individuals' decisions comes into contest; as many factors can affect the decision-making process and consumer behaviour, making the consumer appear to be irrational. In line with this recognition, this study introduces several factors, which have been found to affect the consumer when considering a product; but the nature of this effect needs to be investigated in the context of fashion-adoption intention.

Bray (2008) brings to light the five theoretical approaches, which categorise the Consumer-Behaviour research: The economic man, the psycho-dynamic man, the Behaviourist, the Cognitive and the Humanistic approaches. Of these approaches, this study is arguably a Prescriptive-Cognitive Approach. The Cognitive Approach, as illustrated in Figure #, attributes behaviour to intra-personal cognition. Environmental and social factors are included; as individuals receive environmental and social factors as input stimuli for decision-making (Stewart, 1994).

The Cognitive Approach has two major cognitive models, the analytical and the prescriptive models (Bray, 2008). The former are models, which allege a framework of certain variables to explain how consumers behave with Consumer-Decision Behaviour and the Theory of Buyer Behaviour being the two major analytical models (Bray, 2008). These models are often termed as the "grand models", due to the grand range of variables of which the models are composed (Kassarjian, 1982; Bray, 2008).

Figure 2.3: Cognitive Approach of Decision Making



Source: Bray (2008)

However, the Prescriptive models are more pertinent here. In the 1960s, marketing researchers developed the Prescriptive Cognitive Models with the focus being that of attitudes; and beliefs were the determinants of the purchasing behaviour of consumers (Ahtola, 1975; Bray, 2008). Martin Fischbein proposed a model, the Fischbein model, which is one of attitude formation (Fischbein, 1963). This was the initial version of “expectancy value” (Bray, 2008). With further development the Theory of Reasoned-Action model was developed by Fischbein and Ajzen (1975) to assess both intention and behaviour. This model was developed further by Ajzen (1985) to produce the Theory of planned Behaviour, as illustrated in Figure #.

2.6. CONCEPT OF SELF AND MOTIVATION

When consumers consider a product or a brand, they take into account the psychological and the functional attributes (Chebat, Sirgy & St-James 2006). The congruence between self-image and brand image affects preference. It is argued here that Ankara fabric fashion has been exhibited as high-class fashion, thus university students may wish to invest in the fashion to exhibit a sense of fashion-consciousness and class. Some may positively consider the fashion; since it may appeal to the ideal

self, which can only be fulfilled in the future. The self-concept and a desire for uniqueness direct the attitudes that a consumer has towards a new product; and the ideal self-concept can motivate the consumer to adopt a fashion, should it meet the consumer's image and beliefs, together with social norms. When considering Maslow's hierarchy of needs, it can be said that the adoption of this fashion would satisfy "Esteem needs" (Kotler & Armstrong, 2008). These would include self-esteem, recognition and status (Schiffman & Kanuk, 2010; Kotler & Armstrong, 2008).

2.7. FACTORS INFLUENCING FASHION ADOPTION

In the light of the foreign nature of AFF to BSAMs, the factors selected and introduced in Chapter 1, which might affect the adoption intention of BSAMs, regarding the AFF, are here discussed in greater detail. The suggested influential factors are: *fashion attitude; fashion involvement; country-of-origin effect; consumer ethnocentrism; and social values*. These factors were selected so as to gain an understanding of how involved the BSAMs are with fashion; their attitudes towards foreign fashion, such as AFF; to see how aware of the country of origin of African fashion BSAMs are; the patriotism of Generation Y regarding clothing; and how this influences their intention to adopt it. Whether this technologically advanced, socially connected and globally aware generation can be influenced by their traditional societies will be investigated; and their fashion attitudes will initiate the discussion on possible influential factors.

2.7.1. Fashion Attitude

Marketing researchers began research, which focused on beliefs and attitude as factors determining the purchase behaviour of consumers (Ahtola, 1975; Bray, 2008). Martin Fischbein began work on this; and he developed "The Fischbein Model", which suggest that the attitude of a person is based on his/her beliefs (Fischbein, 1963). Attitude is a "learned disposition to respond in a consistent manner towards an object or class of objects" (Ostrom, 1969). This investigation is on the relationship between a BSAM's attitudes towards adopting AFF, which affects their intention to adopt the fashion. The newness of the fashion to the BSAMs is uncertain; they may be familiar with this decision; or they have not considered it before.

The definition of attitude changed as researchers understood more about the psychological phenomenon; and more factors were identified that affect the

relationship (Liska, 1984). The model provided by Fischbein and Ajzen (1975) is certainly an outstanding, well-acknowledged and well-referenced model of the relationship. Attitude is the structure in the now familiar tri-component form with cognition, affect and behaviour as its elements, which are to be found in a “recursive-chain-causal structure” (Liska, 1984; Bray, 2008).

The model further assumes that behaviour is caused by intention, which in turn is caused by attitude and subjective norms, as shown in Figure 2.1 earlier in the study. The next factor, which the researcher has suggested can influence BSAMs when considering AFF, is fashion-involvement.

2.7.2. Fashion-Involvement

Researchers have identified three types of involvement, namely: situational, enduring and response involvement (Guthrie & Kim, 2009; Cardoso, Costa & Novias, 2010). In a situational involvement scenario, the interest of an individual is induced by current factors in the environment, which cause temporary arousal (Guthrie & Kim, 2009; Cardoso *et al.*, 2010). The enduring involvement scenario describes long-term arousal and product interest. Response involvement depicts the relevant feelings of a consumer, which come about in response to the product or situation (Guthrie & Kim, 2009). In this study, fashion-involvement can be considered to be an enduring involvement; and it will so be considered.

Goldsmith, Moore and Beaudoin (1999) identified fashion-involvement as an influential driver of the decision-process, regarding the intention to adopt fashion. Fashion-involvement, and how it involves a consumer, is together with fashion apparel related to the consumer’s personal characteristics; and it shows the consumer’s subject knowledge (O’Cass, 2000). Fashion consumers dedicate time and effort to the fashion, which they purchase; and fashion-involvement is the “perceived importance of fashion clothing” to a consumer (O’Cass, 2004; Viera & Slongo, 2008; Cardoso *et al.*, 2010). Fashion involvement has three antecedents, namely: *materialism*, *gender* and *age* (O’Cass, 2004).

2.7.2.1. Materialism

The greater the importance of owning the possession (materialism), the more involved a consumer will be. The influence this antecedent has on consumers forming attachments to possessions is important to understand, in order for marketers to

influence the consumers (O'Cass, 2004). This understanding has value in characterising such consumers, should they be part of a target population. According to Belk (1985), the portrayal and management of impressions through their possessions is associated with the consumers having strong materialistic values.

Fashion clothing is considered as a code; and it serves to portray consumers in certain ways (Douglas & Isherwood, 1979; O'Cass, 2004). Materialistic individuals have been found to favour products that bring about conspicuous consumption, so as to communicate with others (Douglas & Isherwood, 1979; O'Cass, 2004). Materialists value mostly the "utility, appearance, financial worth and the ability to convey status, success and prestige", which the products, such as fashion clothing may afford them (O'Cass, 2004).

2.7.2.2. Gender

Tigert, King and Ring (1980) argued that women are more involved in fashion. This was supported by more researchers, such as Viera and Slongo (2008), who showed that indeed women are more involved in fashion than men, which confirmed the finding. Women are more aware of fashion cues than men; and they have different criteria when they read fashion symbols (McCracken & Roth, 1989). Women tend to be more concerned with their external appearance; and they can thus be presumed to be more fashion-involved than men are (O'Cass, 2004; Viera & Slongo, 2008).

2.7.2.3. Age

Age has been found to have an interesting effect on the fashion involvement of a consumer (O'Cass, 2004). Younger people seem to place more importance on their clothing than do older people (O'Cass, 2004). The implication here is that clothing has a more central role in the lives of younger individuals than it does in that of older ones (O'Cass, 2004). Millennials have been identified as fashion conscious, even for luxury brands (Millennial Marketing, 2009). The locations at which the acknowledgement of fashion and involvement levels being relatively high are found in first-world countries; and thus the purchasing power differs from that of the majority of BSAMs. Even with the sample being located at a university, there is no certainty of available funds to indulge in luxury clothing or fashion items. This gives light to income being a mediator for the effect, which age has on fashion-involvement. That being said, age does, in general have a negative effect on fashion-involvement (O'Cass, 2004). The country of

origin is a potential influential factor, which the researcher aimed to explore, and to discover whether BSAMs deem it as influential. This factor is now discussed in section 2.7.3.

2.7.3. Country-of-Origin Effect

The increasing availability of information about products to the consumers allows the consumers to know the country-of-origin (COO) of a product (Bamber, *et al.*, 2012). Researchers believe that the COO effect deserves particular attention; as it holds value; because it is a factor that affects international competition (Al-Sulaiti & Baker, 1998; Manolache, 2015). The COO image has become a key factor in the maintenance of competitive advantage, especially when little is known about the product by the consumer (da Silva, 1999; Vrontis *et al.*, 2006). Academics began to state that the “made in” component is a fifth factor of the marketing mix due to the influence, which this component has on an individual’s acceptance of a product, above and beyond the conventional elements of marketing strategies (Dichter, 1962).

Essentially, the COO effect is how the knowledge of the country in which a product was manufactured is used as a cue for product evaluation (Bilkey & Nes, 1982; Bamber *et al.*, 2012). Thus, indeed, the COO has a psychological effect on a potential consumer’s selection. When speaking of selection, it is necessary to acknowledge that the potential consumer of AFF may be considering the fashion in competition with local fashions or with fashion, which also may be of foreign origin, but is more familiar. When little information is available about a product, research has shown that the COO label bears more significance in the evaluation, which would be the case for this fashion (Johansson, Douglas & Nonaka, 1985; Vrontis *et al.*, 2006).

The concept is that the COO effect shows the perception the consumer holds of the country from which a product is imported (Ozreti ć Došen & Previšić, 2001; Vrontis *et al.*, 2006). As this study is apparel-specific, for which acceptability is deemed a key necessity in highly interpersonal societies – it can be said that some South African societies are so (John & Brady, 2010). The quality of the clothing bears importance in the selection of the fashion items; and although consumers may not state the lack of importance of the COO, they use it in the evaluation of a product (Vrontis *et al.*, 2006).

The level of product-involvement that an individual consumer holds would surely amount to the individual being aware of the COO of the product; and consequently,

the relationship here is one worth investigating. The awareness of the specific AFF may be limited in those individuals who are uncertain of the name of the fabric. However, perceptions stand or fall, based on the perceptions held regarding West African countries, such as Nigeria. It is here suggested that the levels of patriotism of an individual are directly related to how they perceive foreign products. Consumer ethnocentrism is now discussed in section 2.7.4 as another factor which can influence the consideration process undertaken by BSAMs regarding AFF.

2.7.4. Consumer Ethnocentrism

Ethnocentrism is a psychological factor, which has been transformed from the initial, purely sociological nature; and it has relevance to both individual-level personality systems and socio-cultural frameworks (Campbell & LeVine, 1961; Shimp & Sharma, 1987; Bamber *et al.*, 2012). “Consumer ethnocentrism” affects the purchase-intention decisions that consumers make; and arguably the competitiveness of an international (foreign) product (Shimp & Sharma, 1987; Al-Sulait & Backer, 1998; Bamber *et al.*, 2012). An increasing black middle class in South Africa provides an incentive for African clothing designers to put their designs on offer. The investigation is made as to whether BSAMs are consumer-ethnocentric individuals, particularly as regards their consideration of foreign African fashion, such as AFF.

Ethnocentrism is when one sees one’s own ethnic group and members (in-groups), to be virtuous and superior, while holding one’s own standards of value as being universal (Hammond & Axelrod, 2006). It is acknowledged as a ‘tendency in the individual to be ethically centered, to be rigid in his acceptance of the culturally alike and his rejection of the culturally unlike’ (Ardono, Frenkel-Brunswik, Levinson & Sanford, 1982). Consumer ethnocentrism was introduced from ethnocentrism to investigate purchase behaviour that was deemed acceptable and unacceptable by in-groups (John & Brady, 2010). Highly ethnocentric groups consider the purchase of goods made in foreign countries to be wrong (Shimp & Sharma, 1987).

The action is regarded as one, which damages the national economy, causes unemployment, and is unpatriotic. Thus, it is less likely for ethnocentric consumers to purchase foreign products (John & Brady, 2010). In the marketing context, consumer ethnocentrism is seen in reference to consumer beliefs, regarding the morality and appropriateness of foreign-made products (Piron, 2002; Bamber, *et al.*, 2012).

Fashion-clothing consumption is conspicuous; and thus, one may assume that a consumer would be willing to purchase the foreign fashion article based on the stated findings of John and Brady (2010). John and Brady (2010) found there to be a positive, direct relationship between consumer ethnocentrism and consumer attitudes towards purchasing local products. They found that the overall conspicuousness of foreign products affected the consumer's decision-making when the mode of consumption was conspicuous. The conspicuousness of a product has a positive effect on the COO effect, even when the consumers held ethnocentric views.

The consumption of fashion clothing is conspicuous. The comparative level of economic development, which the COO holds, has a direct effect on the evaluation of the product (John & Brady, 2010). Thus, although it may be assumed that a negative relationship is held between COO and the intention to adopt the foreign fabric, the conspicuous nature of the fashion has the potential to change the outcome. It is noted that consumer ethnocentrism is a "relatively stable tendency". However, its static nature is not absolute (John & Brady, 2010). It may surface when the "socio-economic" state and welfare of one's fellow countrymen is endangered (Sharma, Shimp & Shin, 1995). The final factor suggested by the researcher as a potential influential factor is social values.

2.7.5. Social Values

The values held in the society influence the decisions of the consumers, particularly in communal societies because of the implications of the decisions. The internal and external factors, which influence the decision-making process are relevant when considering the locus of control. In an individual's decision-making, it has been found that social values have a positive effect on the individual's decision to adopt any fashion (Sproles, 1979). A consumer considers expectancy regarding the causes of reward and punishment for their choices and experiences (Matsumoto, 2000; Hoffman, Novak & Schlosser, 2003).

The social values have been found to influence the product-adoption process and the behaviours of consumers (Vigneron & Johnson, 2004). According to Sproles and Burns (1994), social values have two dimensions: opinion leadership and status. These issues will be further discussed in this section.

2.7.5.1. Opinion Leadership

The early research on opinion leadership found it to be an interpersonal communication phenomenon, where one person can exert a bigger than normal influence on the behaviour of others in a particular field (Summers, 1970). When new fashion is introduced into the market, the usual occurrence takes place whereby innovators and fashion-change agents (the early adopters) try to adopt the fashion first. They then go on to communicate this to their followers (Workman & Kidd, 2000). Fashion followers seek out the opinions and attitudes of the change agents, which guide the decision to adopt or reject the fashion (Rahman *et al.*, 2014).

Fashion-opinion leadership is based on knowledge, expertise and appropriate sources of information about the fashion, which the leaders hold (Rahman *et al.*, 2014). Fashion leaders remain updated on information regarding fashion; and they have been known to purchase new fashion clothing regularly. Thus, this can provide followers with information and opinions regarding it (King, Ring & Tigert, 1979; Rahman *et al.*, 2014). Irrespective of the social risks, fashion leaders will be the first to try any new fashion. The fashion leaders are ever in search of uniqueness (Goldsmith & Clark, 2008). They perceive themselves as being happier, more confident and more amenable when compared with their followers (Rahman *et al.*, 2014). Fashion leaders tend to be less socially conscious and less risk-averse; and they do not consider the cost of the clothing as much as their followers do (Belleau, Nowlin, Summers & Xu, 2001).

2.7.5.2. Status

Over time, people's preference for attire has evolved; and they began to use their clothing to show their own status (Rahman *et al.*, 2014). According to Eastman, Goldsmith and Flynn (1999), status is defined as "the motivational process by which individuals strive to improve their social standing through the visible consumption of consumer products that confer and symbolise their status in front of others significantly." Fashion apparel is used to communicate status; and thus it is considered to be a symbol of status (Dodd *et al.*, 2000). Consumers purchase more expensive fashion apparel to show their position in their society, their family and groups (Rahman *et al.*, 2014). This shows the influence of the society, as well as the social values; and it can be considered an external locus of control.

Fashion lifestyle and status enhance the social reputation of the consumer; and the consumer may desire an enhancement of reputation, which increases his/her confidence (Rahman *et al.*, 2014). Social status is the “hierarchal stratification of individuals within a society, based on their relative wealth, power and prestige; and it is often conferred by material possessions and measured by using variables, such as income level, type of occupation and educational level” (Schiffman, Kanuk & Wisenblit, 2010; Bevan-Dye, Garnett & de Klerk, 2012). However, status consumption refers to the purchasing behaviour of a consumer, for which status is the motivation; and it is not constrained by “value factors”, such as “actual income or social status position” (Eastman *et al.*, 1999; Bevan-Dye *et al.*, 2012).

2.7.6. Mediators

It has been suggested that women are more fashion-involved and style-sensitive; while men have been found to consider themselves as fashion innovative (Auty & Elliot, 1998; O’Cass, 2004). According to Cutura (2006), the level of education and income can affect the relationship between the ethnocentrism of a consumer and his/her willingness to purchase foreign products. These demographics will be made considered in the data collection and the analysis. Any trends will be acknowledged and reported. The Ajzen (1991) model is the basis of the model being investigated in this study, as shown in Appendix 2, as the attitude, SN and PBC have been shown as correlated factors. The factors discussed are correlated factors; as all five of the factors have been found to have a relationship with another of the five factors and the intention to adopt.

2.8. CONCLUSION

The fashion-adoption theory is evidentially dependent on human communication, human interactions, human desires and the need to cover the human body. The generic-product adoption and fashion adoption bear similarities in the definitions of diffusion and similar categories of adopters. As the communication accomplished through fashion is highly subjective; and personal, factors, such as attitude and fashion involvement are suggested to affect the formation of an intention to adopt fashion in line with the TPB. The subjective norms for this theory are social values; and the COO effect, together with consumer ethnocentrism. These are two of the perceived

behavioural control variables in the adapted TPB model. The intention to adopt AFF is suggested to be influenced by these five factors. A more detailed understanding of AFF will be provided in the literature review.

CHAPTER 3: THE LITERATURE REVIEW ON ANKARA FASHION

3.1. INTRODUCTION

In this chapter, the focus is on a critical analysis of AFF literature. The core concepts discussed in this chapter include African fashion, and a review of the history of this fashion. A discussion will be provided on the development of the African industry. A detailed discussion is conducted on the specific and independent Ankara fabric fashion and its contribution to AFF together with these three industries, namely: the global fashion industry, the African fashion industry and the South African fashion industry. These discussions will be provided with regard to the BSAMs. The suggested influential factors of intention to adopt AFF will be incorporated in the review of the fashion.

3.2. AFRICAN FASHION

The fashion industry naturally manifests some core components of the marketing industry on an individual level. Communication, reputation management, image portrayal and even positioning can be argued as components of the marketing field, which people exhibit through the clothing they select (Schiffman & Kanuk, 2010; Pelham, 2012). The selection of fabric and the preference in style communicates things about the wearer. Some nature of identity can be inferred through the fashion one puts on, particularly in Africa (Ross & Eicher, 2010). African fashion has gained greater recognition and acclaim in recent years – with specifically AFF receiving praise and acceptance in Western markets (Obiukwu, 2014). This fashion's place in the African fashion will be considered first, followed by its place in the African fashion industry. The fashion will then be considered in the South African industry; and how BSAMs might consider the attire.

Mathur, Barak, Lee and Zhang (2015) acknowledge that the media have “effects on consumer behaviour”; and the advances in the media are supporting fashion exposure and awareness. Fashion is now evolving through inspiration – from less explored cultures and markets. The investigation of this study provides assistance in tackling the research question, which addresses this consideration. This will occur via the provision of an exploration of the context in which the target population may consider AFF, which is assumed to be a foreign fashion to BSAMs.

The term African Fashion is a relatively broad term; and it can be misconstrued to mean different things depending on the place in which the term is used. The look at the origins of the term and African fabric will expand more on this, and provide clarity on African fashion. For the purposes of this study, African fashion is the fashion referred to when people have spoken of “Ankara fabric fashion” or “Ankara fashion.” It is fashion produced with African print fabric in the African fashion industry (Muse Origins, 2012).

This definition is also relatively broad; as Ankara fabric is a specific kind of fabric, particularly within the African textile industry. However, for the purposes of this study it is extended beyond the “original” fabric to encompass more fabrics across the continent. These are here referred to as Ankara. In this study, the term Ankara or Ankara fabric is a representative term for African fabrics used across the continent. It is worth noting that fabrics associated with, made in, made for and frequently worn in West Africa are relatively dominant Ankara fabrics; and this will be explained further in this chapter.

3.3. ANKARA FABRIC FASHION

The fabrics have been woven for many years, and deemed acceptable fashion wear by respective societies. King and Ring (1980) defined it as “a fashion”, as “*a culturally endorsed form of expression in a particular or non-particular phenomenon, which is discernible at any given time, and changes over time within a social system or group of associated individuals.*” “A clothing fashion” is defined as, “*a culturally endorsed style of aesthetic expression, which is discernible at any given time, and which changes over time within a social system or group of associates*” (King & Ring, 1980).

The cultural basis for African fashion lies in the acknowledgement of this trend as an influence on clothing style, acceptability and fabric design: both currently and historically (Rovine, 2010). This fashion will be discussed in greater relevant detail in this chapter – with the focus being on Ankara fabric fashion. African fashion initiates the discussion; and it will be explained in greater detail.

3.3.1. The Origins of Ankara Fabric

Available historical sources show that Africans have utilised available material resources to produce clothing or means to supplement, cover and even beautify the

body (Ross & Eicher, 2010). With the arrival of missionaries and colonial rulers, fabrics, cultural ideas and different forms of dress arrived, which affected how the Africans wore their attire (Ross & Eicher, 2010; Oyedele & Babatunde, 2013). Fabric in Africa has been woven, knitted and embroidered for many years (IkpaKronyi, 2006; Ross & Eicher, 2010).

Figure 3.1: African Fabrics (Ankara Fabrics)



Sour: JansenHolland.com (2015)

The importance of fabric on the continent stands in the expression of thoughts, ideas and cultures (Oyedele & Babatunde, 2013). Africans have been producing designed fabrics, based on “culture, geographical location” and on the available “resources” (Gilfoy, 1987; Oyedele & Babatunde, 2013). Africans identify certain periods or regions through the assessment of a fabric’s structure (Omotso, 2006).

Colonisation has influenced the African fashion industry through the inflow of fabrics, the clothing designs and styles being similar to Western fashion. Akinwumi (2008), supports this assertion with a relevant example of how cultures and ideas from colonising countries can have some bearing on the fashion of another. In a section of his paper, Akinwumi (2008) describes how the Javanese people from Indonesia (to whom the origin of “African fabric” has been attributed) hold a history of “a level of Batik artistry”. Upon the colonisation by the Indians, the Chinese, the Islamic and the Dutch, the fabric designs of the Javanese were influenced and altered by the

excessive influx of different cultures and ideas. A second example is given by Eicher and Ross (2010) in relation to Tunisian president Habib Bourguiba. After his election as Tunisian president in 1957, he thought that Tunisians should dress like the French.

Africans became aware of new forms of dress; and one might even argue that the entry of colonial rule had a diluting and depressing effect on original African attire design and composition. Fabrics, such as Ankara fabric, internationally known as “African Fabric”, is Dutch in origin (Akinwumi, 2008; Muse Origins, 2012). The continental terming of the fabric has contributed to people considering it the “African fabric”; but there are numerous different fabrics on the continent (Muse Origins, 2012). The increased awareness of a different type of adornment encouraged the production of fabrics in Africa. Ankara fabric is a highly valued fabric both in Africa and abroad, at pace with its continued, growing popularity (Peters, 2014).

There are many textile producers in Africa, such as Asaba Textiles in Lagos, Nigeria, which produce and sell Ankara fabric in many West African countries (Ladybrille Nigeria, 2015). In Southern Africa, there are many tailors who are willing to make personalised clothing from the fabric for their customers. Many tailors from abroad, who have settled in South Africa, sell their clothing on-line via the social media platforms, such as Facebook and Twitter, with examples shown below. The original Ankara fabric has a history, which may be unknown to those who have not researched it.

3.3.2. History of the Original Ankara Fabric

Ankara is not of African origin; although it is accepted by Africans because of its light weight (suitable for the high temperatures on the continent) and affordability (Oyedele & Babatunde, 2013). The fabric was introduced into Africa by the Dutch textile producers in the 19th century (Oyedele & Babatunde, 2013). The Javanese made hand-drawn motifs on cloth, which involved the use of “wax and resistant dyes” (Oyedele & Babatunde, 2013). This fabric was taken into Europe by the Dutch after colonisation in the 19th century. The Dutch and other European textile manufacturers began to mass-produce the batik pattern on fabric for sale to the Indonesians (Muse Origins, 2012). However, some of the dye seeped in and ruined the intended designs on the fabric, deeming it unsuitable for the intended market (Oyedele & Babatunde, 2013; Felsenthal, 2012). At this point, the fabric was brought to the “Gold Coast” and

other markets; where it was happily received (Oyedele & Babatunde, 2013). According to Oyedele and Babatunde (2013), the fabric in question was named “Ankara” after a young lady that held the same name. Different levels and classes of Dutch Wax Print were in circulation, with Hollandaise being notably more expensive. Ankara was for poorer people; and it was considered to be made locally – due to the vibrant colours and motifs.

The English and other European wax textile producers had already been trading in Africa upon the arrival of the Dutch (Muse, 2012; Oyedele & Babatunde, 2013). The Dutch changed the designs of the fabric by altering the motifs on the; fabric, in order for it to be suitable for the newly discovered African market (Akinwumi, 2008; Oyedele & Babatunde, 2013). African motifs began to be used, leaders and chiefs were placed on the fabric; and Africans began to celebrate their leaders through the fabrics (Oyedele & Babatunde, 2013).

3.3.3. Authenticity and Imitation of Ankara Fabric

African individuals have worn African fabric for approximately 150 years (Willard, 2014). The cloth, which is printed in factories, is a combination of technology from Europe and African designs (Willard, 2014). The European manufacturers produced the material, marketed and sold it to Africans, to whom it “signified prestige, status and identity” (Willard, 2014). In acknowledgment of what the materials signify to the African people who wear them, it is noteworthy to understand what makes the fabric “African.” This is stated as many of the fabrics introduced to the continent, from Europe, via West Africans become identified as “traditional cloth” (Sylvanus, 2007). Thus, what categorises the material as “African” is worth noting; for both this section on authenticity and for the study as a whole.

In the present era of fashion, there are many counterfeit goods being produced. According to the International Trademark Association (2016) “counterfeiting is the practice of manufacturing, importing/exporting, distributing, selling or otherwise dealing in goods, often of inferior quality, under a trademark that is identical to or substantially indistinguishable from a registered trademark, without the approval or oversight of the registered trademark owner.” The International Trademark Association (2016) asserts that a large proportion of counterfeits are produced in

developing countries that hold intense low-cost manufacturing capabilities; and the trade is illegal in most countries across the world.

The authenticity lies in the material, technology and the patterns used to manufacture the fabric. For example, Kente cloth is a popular African fabric. Real Kente cloth is produced using “silk and cotton weave” (Corbett, 2012). It has been asserted that the colours of African fabrics do not meet the desires of certain markets; and thus replicas are made, based on the colour and quality of the fabric to satisfy the markets in which the products are sold (Corbett, 2012). This does away with the design and composition of the “original” Ankara fabric; and it can thus be considered to turn the fabric into a new kind of fabric, based on Ankara and the African identity from which the fabric is copied.

Manquet (1992) conducted a study on African clothing. The term “Africanity” is used when referring to the “unique cultural heritage shared by many of the people of black Africa” (Manquet, 1992; Akinwumi, 2008). As the fabric is becoming more popular beyond simply the “people of black Africa”, and is now being sought out by people from other cultures and fashion societies, with even the design of the clothing composed by African designers developing to incorporate “Western” designs, the fashion can be termed as losing a component of Africanity.

The contrary question is posed, based on the designs of fabric brought into Africa, which differ notably from the initial fabrics. The logical reasoning dictates that the fabric must be authentic in two ways: in its print and the material used to weave the fabric (Willard, 2014). This is because the consumer can take note of the inauthentic fabric. and negatively judge the producer of the garment and negative word-of-mouth could emerge damaging the reputation of the designers and producers. However, it is questionable whether the BSAMs take note of fabric texture and strength of colour on the material. Can university students, on average, afford to have opinions that reach this level of selectivity? The definition of fashion theory is under review; as the phenomenon is developing, encompassing new elements and cultures (Niessen, 2003; Rovine, 2009). Those who once dictated the pace of the fashion industry and its direction are gaining inspiration and ideas from other cultures, such as those who wear Ankara fabric fashion and AFF regularly.

Ankara fabric fashion is invading the world fashion industries in a way that is evident through fashion magazines and exhibitions across the globe. Its production is of both a real nature and counterfeit, depending on the definition of an original African fabric. Since counterfeits have been found to be made in developing countries, it is of interest to note that much of the Ankara fabric fashion comes from developing countries (International Trademark Association, 2016). The counterfeits are being manufactured in more developed countries; and thus the conventional roles are reversed. South Africa is also a victim of multiple counterfeits brought in and sold to the people of South Africa.

There are many local tribes that have their own AFF in South Africa. There are nine African tribes in South Africa; and some of the tribal print clothes are displayed below. Figure 3.2, Figure 3.3 and Figure 3.4 show examples of these tribal clothes for three of the nine ethnic groups.

Figure 3.2: Zulu Tribal Clothing



Source: Culturalex tourism.com (2010)

Does this important generation of South Africans even acknowledge the fashion; and if so, what factors influence them when they assess it? Debates on the authenticity of African fabric continue ranging from the composition of the fabric, the colours of it, to the utilisation of the fabric, and how frequently it is worn in a society (Willard, 2004). This discussion however goes beyond the expanse of this study. However, the development of African Ankara fabric fashion will now be discussed in detail.

3.4. THE DEVELOPMENT OF AFRICAN ANKARA FABRIC FASHION

Upon recognition of the fabric's attractiveness and popularity along the West African coast, Nigerian producers began to produce the fabric (Akinwumi, 2008). This however, experienced an unfortunate termination – due to unfair trading and smuggling (Akinwumi, 2008). That aside, the fabric has been used to produce glamorous fashion, a picture of which is shown below in Figure 3.5 and Figure 3.6.

Figure 3.3: Xhosa Tribal Clothing



Figure 3.4: Ndebele Tribal Clothing



Source: andiwolf.blogspot.co.za (2006)

Source: krugerpark.co.za. (2016)

In Figure 3.5, the lady is wearing an African Ankara outfit composed of a dress and the Gele. The lady in Figure 3.6 was selected with concentration on the Gele; and it illustrates how Ankara is used to form the Gele, which is a Nigerian head tie used for celebratory purposes on special occasions (WorldBride, 2014). It supports the African nature of Ankara fabric fashion; as it is used to support African cultural expression.

Although Ankara was initially made for Indonesia, it found greater traction in West Africa (Couture Cutie, 2015; Oyedele & Babatunde, 2013). One of the most popular designs of Ankara fabric was once known as “Dutch Wax Print”; but it became known as Ankara upon the Turkish textile producers’ provision of the cheaper version (Olubusi, 2008). Nigerians encouraged the purchase and use of the fabric, which became increasingly popular in West Africa from the 1950s (Olubusi, 2008; Khaminwa, 2015). The fabric was once associated with the low-income groups; however, this perception has changed. It is no longer only for the poor; but it is also worn by the rich and the famous alike (Oyedele & Babatunde, 2013).

The novelty of the fabric falls on the strong identity it communicates (or knowledge of the African association that the fabrics hold). The control which consumers now hold over what they decide to wear and how they wish to customise their clothing is evident. It is in the Nike footwear customisation offer; where consumers can compose the colours and designs on the footwear that they want.

Figure 3.5: Ankara fabric Garment



Source: *Dabonke.blogspot.com* (2015)

Figure 3.6: Nigerian Gele



Source: *Lady Precious* (2016)

Millennials in particular are willing to try new products, as long as they sustain control over the clothing composition. Thus, the communication with tailors, who produce AFF, can be assumed to be attractive to this generation. The target millennials are said to be seekers of uniqueness, which this fabric fashion could provide for the BSAMs; but it is yet to be seen how the factors suggested (potentially more factors) influence the population.

Designers described the fabric as versatile – with the capability to produce a large range of products – from bags and accessories to shoes and garments, as shown in Figure 3.4, Figure 3.5 & Figure 3.6 (Akinwumi, 2008). It has been suggested by Couture Cutie (2015) that Ankara has gone global; and that it has reached the peak of its popularity. This may be a difficult conclusion to sustain. Although the fabric has gained noteworthy acknowledgement by African and Western designers alike, there still remain some places in which it can be suggested that African Ankara has little recognition. Nigerian designers are among those who enjoy of the light and colourful

fabric; and it is frequently worn in West Africa; where it comprises a significant portion of the fashion (Oyedele & Babatunde, 2013).

Ankara fabric is being paraded by designers in their fashion lines; and this is causing the price of the fabric to increase. The increasing request for the designs by celebrities and people with high financial standing is contributing to the demand and changing the perceived value of the goods, thereby contributing to the increase in prices for Ankara products. This may cause a problem for the target population; since the sample of BSAMs being used in this paper are university students. The expectation of a financial barrier is based on the 2011 census; the income distribution of the country is the dependent phase of life, in which the individuals are currently found.

A large proportion of these individuals have limited dispensable income due to one of the following issues: dependants on family funding; working to fund their education and personal sustenance; from low-income communities, and being funded by scholarships. Thus, the Ankara products, which are available in South Africa are too expensive for the target population at the present moment. Here, the reason why this group is being assessed is because of their anticipated wealth, which stands as a potential profit for retail companies.

Should retailers manage to provide more affordable African Ankara products, which university students can afford, then the information of the adoption process would increase in value. Thus, the awareness of, the perceptions of, and the attitudes towards African Ankara fabric fashion would constitute important information. African tailors and Ankara enthusiasts have formed pages on the social media. The access to consumers via Facebook, Pinterest, Twitter or Instagram should serve as a positive contributor to the awareness of the BSAMs; as the generation is considered to be tech savvy, and users of the social media, together with e-shoppers (The Nielson Company, 2014; Makhitha, 2014).

The South African context is slightly more complicated – with the prices of Internet access being comparatively higher than in other places (Ba, 2015; Folayan, 2015). Upon observation, however, there seem to be few if not any advertisements on the social media for this fashion, which is understandable due to the high cost of being able to do so. It is unlikely that the target population would seek the fashion out without some nature of promotion. Millennials have been found to enjoy authentic brands

(Powell, 2014) The authenticity of “African Print” fabric has become questionable. Due to the Javanese (Indonesian) origins of the fabric, some critics consider the fabric to be a “wholesale copy of Javanese batik style” (Akinwumi, 2008). Even with regard to the value of the sewed outfits, tailors have been found to sew clothing and have artificial brand tags showing the place where it was manufactured, and placed on the clothes. The manipulation of consumers based on the understanding of brand value is occurring.

3.5. ANKARA FABRIC FASHION IN THE FASHION INDUSTRY

The African fashion industry is a component of the global industry of fashion. The clothing styles and designs are borrowed, as sources of inspiration and novelty by designers in Africa and outside the African continent. Africa’s market is concentrated and the inhabitants originate from cultures, many of which bear their own attire.

Figure 3.7: Modern Ankara Attire



Source: Madivas.com (2015)

Figure 3.8: Ankara Earrings



Source: Petiz Fashion.com (2015)

Figure 3.9: Ankara Shoes and Handbag



Source: SocietyReportes.com (2015)

As mentioned earlier in this chapter, Africans have become exposed to different fashion for reasons, such as colonialism, missionary work and now media campaigns or usage. African consumers feed the industry; and in this section, the industry will be discussed, beginning with a look at the global market in which it competes.

3.5.1. Global Fashion Industry

Western fashion is a highly significant contributor to the global fashion industry and the African fashion industry (Gondola, 2010; Kennedy *et al.*, 2013; Barnard, 2014). Fashion markets, such as those in Europe and the United States, have been and continue to be revered and elevated, holding the leadership position in the production of what is deemed “fashionable” (Kennedy *et al.*, 2013; Montalvo, 2014; Fashion Merchandising Degrees, 2015). The fashion industries in the United States and Europe, received a combined financial profit of \$330 billion in 2012 (Montalvo, 2014). Each year, the “fashion houses” and the “designers” participate in fashion shows in these places; while others take part in “fashion exhibits” of fresh clothing (Menkes, 2011; FC Tech Group, 2015).

There were once two separate industries in the marketing of clothing:

- a) The ***fashion industry***, which has been termed as “the industry which makes *high fashion*”; and
- b) The ***apparel industry***, the industry which produces “ordinary clothes of mass fashion” (Steel, 2015). With the progression of time, political influences, economic development and wars are some of the macro-factors, which have, in the past and recent times, impacted the advancement of fashion industries across the globe.

By the “1970s”, the lines between the two industries and the means of differentiation had become indistinct (Major, 2015). As clothing is a daily necessity, the purchase of it is for both “utilitarian” and “hedonic” purposes (Kang & Park-Poaps, 2010). African fashion designers are becoming increasingly sought after; exhibited in prestigious fashion shows, such as the “Africa Fashion Week in London” and Elle Magazine South Africa, a picture from which is shown in Figure 3.10; and purchased across the globe (Design Indaba, 2014; Elle Magazine, 2014; African Fashion Week London, 2015;). African designers are producing clothes today, some of which are made in association with certain “African cultures” and beliefs – as a basis for the designers’ inspiration

(Ross & Eicher, 2010; Oyedele & Babatunde, 2013). The African Fashion industry harbours multiple fabrics, which can be identified as “African”, one of which is Ankara fabric fashion. The next section will provide a deeper discussion on African fashion and the African fashion industry; after which Ankara fabric fashion will be introduced and examined.

3.5.2. The African Fashion Industry

Atim Oton (2013), a designer; a founder of The Creative Side Fashion and Design Incubator; and the co-founder of Black Design News Network (BDNN) considers Africa to be the new Fashion capital. In a Huffington Post article, she explains how she proposed an interesting theory at TedxDumbo:

“At TedxDumbo, I proposed the notion of Hybrid Modernity, as a concept to adopt in fashion and design. I define it as the juxtaposition of traditional African materials, craft and design techniques, with Western modern conceptualisation, materials, design and techniques. Hybrid Modernity is influenced by African and Western aesthetics, resulting in a hybrid explosion of design. It combines bold patterns and colour from African heritage with streamlined Western modern shapes. Simply, it is a hybrid of culture that is a powerful push towards the future; and key to this idea is the use of traditional methods of production in fashion. Thus, the notion of Hybrid Modernity is potentially the future of Africa – with a focus on the cities as places of exploration.”

Even with the acknowledgement of the European origins, African fashion fabric communicates an African identity; and Oton (2013) clarifies how the combination of African tradition and materials, together with European aesthetics, have morphed into magnificent outputs and New-Age African Fashion. Designers from the continent are being sought to produce clothing with this fabric. Fashion is regarded as a prominent component across the African continent (Rovine 2010). The quantity of various media consumed by people has increased (Ross & Eicher, 2010). Although not all people are able to afford the purchase of fashion showcased on runways, it has been said that a large number of people across Africa have perused the fashion through the media (Rovine, 2010; Ross & Eicher, 2010).

A claim has been made that the African fashion has declined since the liberation period; while an increase in imported used clothing products has occurred (Traub-Merz, 2006; Brooks & Simon, 2012). Purchasing power is noted to be declining in the

continent; and the African market is welcoming cheaper imports from abroad (Brooks & Simon, 2012). The importation of used attire into Africa is a significant contributor to why many clothing factories have closed down (Frazer, 2008). The weakened purchasing power observed across the continent has caused the consumers to purchase the more affordable second-hand imports, and to steer away from the local more-expensive clothing products (Brooks & Simon, 2012). In South Africa, the general purchasing power of the consumers will be discussed further in the chapter, together with the effect of cheaper clothing from abroad. This imported clothing, together with higher cost of living can be presumed to have had a negative causal effect on the desire to purchase fashion, such as AFF.

Global styles have been inspired by Africa and the “growing creative confidence” is evident in the productions of African designers, who continue to offer novel products to the industry (Jennings, 2015). The African fashion industry may be unable to compete with other geographically based and revered fashion giants, such as the fashion capital, Paris, as well as Italy; however, the heritage-based originality can flourish in the minds of consumers across the world (Jennings, 2015). It is questionable, however, to know how this element of originality appeals to the target population of millennials, who are exposed to dressing styles in both an intentional and subconscious manner.

The fashion industry is positively affecting the continent – through encouraging changes (Rovine, 2010; Jennings, 2015). The Ghanaian Studio One Eighty-Nine, which was initiated by a marketer by the name of Abriam Erwiah, uses luxury fashion to create batik and bogolanfini fabrics, recycled glass beads, vegetable-dyed leather and engraved brass jewellery (Jennings, 2015).

Many of the brands on display during fashion shows, such as the Mercedes Benz Cape Town Fashion Week, or FIMA (the International Festival of African Fashion) are luxury products. Some examples of luxury African brands are: The Ghanaian Studio One Eighty Nine, the South African Nigerian Maki and South Africa’s Laduma. The expensive, possibly appealing and potentially unaffordable nature of the clothing to BSAMs causes doubt regarding their willingness to consider foreign fashion.

The FIMA launched a trade show that unites aspiring designers and marketers (Rovine, 2015). The FIMA assisted the formation of L’Ecole Superieure de la Mode et

des Arts, which is sponsored by François Lesage, who aims to educate hopeful designers (Rovine, 2010). This should hold an element of attraction for BSAMs; as it has been suggested that the millennial generation has a more positive attitude towards companies that are socially conscious and respond customer relationship management, more than other generations have (Alloy Media & Marketing, 2006; Cone Inc., 2006; Crane, 2007). The development that FIMA has helped to initiate holds such an effect; but the question of awareness rises; and whether the target population would look for this information.

The continent is multicultural; and there is a multitude of clothing worn by different cultures. African fashion is developing at a pace that is noteworthy. The fashion has influenced and impacted Africa through intra-continental pride, African style exposure, economic development, social influence and various political situations (Rovine, 2010). As fashion designing is a means of expressing and conveying ideas, the current age designers are both deriving inspiration from Western clothing designs; African predecessors; and plunging into certain aspects of African culture (Rovine, 2010).

According to Folayan (2015), the fashion revolution will occur via the digital space. Global expansion of African fashion providers, cross-border sales and a boost in the industry would be greatly assisted by the internet being made more easily accessible to consumers (Folayan, 2015). The online shopping in South Africa is presently in its infancy; yet it is on an upward trend with the computer and internet-savvy Generation Y consumer, being seen as “an attractive market segment” (Makhitha, 2014).

The infrastructure is a factor, which has slowed the expected boom in the African fashion industry (Ba, 2015). The delivery of fashion products to remote places on the geographical landscape is a logistical challenge, together with political instability, technology gaps and counterfeit goods (Ba, 2015). Internet contribution to GDP in Africa has been predicted to increase from 1.1% to 6% within the next ten years by McKinsey (Ba, 2015). However, as many African consumers are in the low-income bracket, accessing the internet at the current high prices, which service providers, like Vodacom charge are hindrances. The use of “mobile e-commerce” is a more effective tool; as the use of “WhatsApp,” which is already being utilised by some retailers, could reach more consumers in the future (Ba, 2015).

A comparison with the competition does challenge African fashion in Africa. The fashion competes against the recognised and revered brands from the West, such as *Guess* or *Nike* and the more affordable second-hand clothing. Fabric and attire have made their way across oceans and seas, from Africa to the Western world. The Kente from Ghana and the bogolanfini from Mali are sold in the United States of America; and wax-print textiles designed and created from African markets have been exported to the United Kingdom and the United States of America (Ross & Eicher, 2010).

The designers and their fashion are on exhibition in both print and electronic publications, such as: *The Art of African Fashion*, *Revue Noire*, books, such as *Africa is in Style* (Ross & Eicher, 2010). Ankara Fabric is a recognised form of African fashion; and it will be examined in the next section of the paper. The generational factor is another factor worth considering, when thinking about African fashion. Parents are usually the instructors and introducers of items to their children; since the family has been found to have a positive effect on a consumer's "loyalty" towards a "brand" in South Africa, the factor of genetic influence indeed deserves to be mentioned (Petzer & De Meyer, 2013). Unfortunately, it will not be investigated whether the genetic influence of parents plays a role in influencing BSAMs, when considering AFF. However, the genetic influence on BSAMs, when making purchases, should be further examined in the future.

People interpret fashion and clothing differently; and brand judgments can differ because of the many factors which could have an influence (Tigert *et al.*, 1976; Viera, 2010). When considering new fashion, the consumer would go through the adoption process, and then harbour an intention to adopt the fashion prior to its adoption (Fischbein & Ajzen, 1975). There are factors, which affect the consideration; and thus, the potential adoption process of a consumer. In this context, certain factors have been selected; and are discussed in detail in the section to follow.

3.5.3. The South African Fashion Industry

The South African fashion industry is fiercely competitive. The competition is between both local and non-local providers of fashion on a continental and international level. Retail providers have experienced an unexpected sales increase of 3.4% in the 2015 festive season (Business Day, 2015; Statistics South Africa, 2016). Statistics South Africa (2016) reported a growth in retail sales at the end of 2015, particularly in the

Christmas season; however, a long-term decline in sales over the last three years has been acknowledged.

African fashion, which is the category in which AFF is placed in South Africa, increases the competition; but it is recognised in some places more than others. In the present South African economic climate, clothing retail stores and other retailers have to work harder to convince the consumers to spend money on clothing, which might be considered a luxury purchase at this time (TNS Global, 2015). Food and utility prices are rising, thus minimising the disposable income, which consumers have to spend on lavish fashion wear, such as AFF (Business Day, 2015).

The depreciation of the local currency (the Rand) increases the value of foreign goods; and this may in effect increase the likelihood of clothing consumers to look to local clothing stores for more affordable attire. The disposable income is decreasing; as the South African economy suffers the effects of the ravaging drought, junk credit status and unemployment. This, in effect, calls for more unemployment grants. It is here suggested that in the South African geographical and fashion market contexts, AFF is in the initiation stage of its product-life cycle. This concept is an aged one that more marketing executives have recognised, and continue applying it to their strategies (Levitt, 1965). In this stage, the product is a new innovative item; it is usually demanded by higher-income consumers; it has few producers; high marketing costs; low competition costs; and high production costs (Kaplan, 2012).

Ankara meets some of these challenges; however, on the aspect of few providers, the official in-store business providers are few; and in relation to the general population, fabric quantities are low, but tailors are readily available. Competition is high in the South African market as regards the clothing retailers, to whom the costs are high in matching the costs of advertising and distribution.

3.5.3.1 South African Clothing industry

In 1994, 10% of the manufacturing in South Africa was accounted for by the clothing industry (Nattrass & Seekings, 2012). The industry is influenced by factors, such as employment levels, minimum wage, electricity rates and importation tariffs, the exchange rate and trade agreements, which South Africa holds along with more factors. An in-depth analysis of the factors affecting the industry is beyond the scope

of this study. However, the market is filled with both foreign and locally manufactured clothing.

The more affordable South African clothing is from local and familiar stores, like *Mr Price* and *Ackerman's*. The South African designed clothing, such as items sold in *The Space* or at *YDE*, as shown in Figures 3.7 and 3.8, at the Cavendish Mall, Cape Town. These give consumers a level of familiarity, which the foreign African designers are forced to compete against. As the continent develops and advances both on infrastructural and technological fronts, some fashion writers believe that the industry will be a fashion capital in its own right (Oton, 2013; Folayan, 2015). What proportion Ankara fashion takes regarding the fashion sold in a country changes from country to country. Even in South Africa, the proportion fluctuates provincially and between the bigger cities.

The greatest promotion tools of Ankara fabric fashion and other African fashion in South Africa are word-of-mouth and the social media. Certain amounts of both local and foreign African fashion are on display in fashion shows. A question can be asked of the interest that the population holds in such shows of fashion, which are probably outside their range of affordable attire. Since the cohort is very present on social media; and it communicates via this media as well; these media can also influence their awareness of the fashion world.

The picture illustrated in Figure 3.10 provides an inference to the awareness of Ankara fabric fashion via the magazine exhibition in Elle Magazine, South Africa. This, in turn, brings into the spotlight that the awareness of the fashion may be to a very specific group of individuals. Categories of fashion shoppers, initiators and early adopters lead the awareness of the population at large, as discussed in Chapter 2. However, although this is the case, within the categories of initiators and early adopters there are further subcultures, based on the specific tastes and country of origin. However, these are not revealed here; but they would be worth investigating further in the future.

The dominance of Western fashion in the industry is partially a result of historical occurrences. The exploration and colonisation of African and other countries has had a “colonial trickle down” effect; and this is evident in the designs of clothing fashion, ever since colonisation until now. The thought will be further examined in this chapter, as African Fashion is further expounded on.

The “Big Shift” is composed of trends of a macro-economic and technological nature that have – and continue to – restructure the business world (Le Ferla, 2016). Technology has given consumers more power and information; it has decreased the barriers of entry for “new, niche, smaller retailers”; thus leaving the “scale-based” retailers struggling to compete; since consumers have a greater number of options; and they seek instant gratification (TNS Global, 2015).

Ankara fabric fashion in South Africa, at present can be considered a small niche market – with many of its sales occurring through the informal economy via Facebook, some fabric stores like Fashion World, or a few stores, such as African Women’s Craft Market, on Long Street in Cape Town central business district.

Milisuthando Bongela, a blogger, consultant in Johannesburg, and fashion designer maintains that “as long as the product is accessible, well-presented, and of a good quality, customers will swarm to it,” (Ngabane, 2011). Bongela gave an inference that South Africans are not supporting local designers (Ngabane, 2011). Even so, many of the designs are not of Ankara print, such as the clothes offered in locally founded Mr Price and Ackerman’s. The source of the fashion may be well-known due to similarities shown on television and magazines and particularly in the social media. Consumers are becoming more aware and conscious of the product information.

According to the Associate Director of Deloitte & Touche, Johan Scholtz, “In South Africa, we have gone from the personal computer, to email, to the Web, to the cell phone, to smartphone, to apps, to mobile payments, to social media and to wearables in just over two decades” (Deloitte & Touche, 2014). More consumers are shopping online in South Africa. The Deloitte & Touche (2014) Year-end Holiday Survey found 51% (from 38% in 2013) of South African consumers to have reported the use of a smartphone during the shopping process. The millennial consumer is part of this activity – with technological intelligence and awareness. Thus, the use of foreign products of AFF would be thought of as appealing to the cohort, with the more financially stable being expected to shop more.

The gap between the rich and poor in South Africa is well-pronounced; and it is increasingly evident (TNS, 2015). The clothing preferences of low-income consumers should be looked into. In this study, the target population is composed of individuals from all walks of life and socio-economic groups. The financial capability is notably a

mediator; and this could inhibit the purchase of AFF, thus preventing even the consideration of the fashion. The factors, which the researcher suggested bear an influence on BSAMs, when considering AFF. These are discussed in the following section.

Figure 3.10: Ankara Fashion Featured in Elle South Africa



Source: Elle South Africa (2014)

3.6. FACTORS INFLUENCING THE CONSIDERATION OF BSAMs

In this section, AFF is discussed in line with the consideration process undergone by the consumers, and with reference to the five suggested factors: fashion attitude, fashion involvement, country of origin, consumer ethnocentrism and social values. These factors are of interest in this study, in acknowledgement of the importance of African culture to African consumers, when considering purchases, as found by many researchers, such as John and Brady (2010). In this study, through the investigation into the South African Generation Y consumers, the study will investigate whether these factors are indeed considered when purchasing clothing fashion, such as AFF.

African consumers are bombarded with foreign fashion via multiple media, and with a grand proportion of fashion in the local South African fashion industry being of foreign design, manufacturing and origins. Thus, it may be said that an element of adoption must occur for the BSAMs, when they are considering AFF from anywhere in Africa. The Five factors to be further discussed in this section form the factors proposed to influence the intention to adopt AFF. These five factors will now be discussed in the AFF context, and in relation to BSAMs.

3.6.1 Fashion Attitude towards Ankara Fabric Fashion

The attitude factor contributes to behaviour intention; and thus, in terms of this study, it can contribute to the intention to adopt AFF (Fischbein & Ajzen, 1975). Fischbein revealed how attitude is based on the beliefs of the individual. As fashion has been identified in Chapter 2 as a form of expression, the beliefs which are relevant in this regard are beliefs regarding African culture, African attire and one's desire to be associated with Africa by wearing the clothing.

In the present era, it can be said that Africans are becoming prouder; and they have a more positive attitude towards their African heritage. This increased positivity can be attributed to many things. It is of interest and should be studied further, whether the growing acceptance of AFF by Western celebrities has had, such as Beyoncé and Rhianna, as shown in Figure 3.10 and Figure 3.11. This is causing BSAMs and other Africans to have positive attitudes towards the fashion. The names of the celebrities shown in Figure 3.10 and Figure 3.11 can be termed opinion leaders; and consequently, they have an influence on the followers, such as BSAMs, on whether to purchase such fashions. The actual purchase of the fashion in South Africa may be limited for the sample in this study; since most were students; and thus, they are likely to have limited disposable income.

Even so, although the ability to purchase may be limited, the desire to do so can remain; and a positive attitude can be instilled via the influence of opinion leaders.

Attitude is the positive or negative evaluation towards the action under consideration (Watchravesringkan *et al.*, 2010). In the context of this study, the consumer will be considering the adoption of AFF. The evaluation determined the attitudes held towards the action, and whether he/she intends to fulfil the action. The more involved that a consumer is regarding a product, in this case fashion, then it may be presumed that the involvement can affect the nature of the attitude one holds; since involvement increases knowledge, which affects the attitude.

This relationship suggests that involvement is the effort and time dedicated by consumers to the fashion they wish to purchase (O'Cass, 2000). The more involved one is, the more information one seeks out about the fashion, which one is considering. Thus, with more information held about the fashion, such as Ankara, the consumer's attitude can be affected by the information, which the consumer attains; since they are

highly fashion-involved already. The attitude can also be influenced by the COO and CE.

Figure 3.11: Rhianna in Ankara



Figure 3.12: Beyoncé in Ankara



Source: that1960chick.com (2014)

Source: Kimberly Akinola (2013)

Should the consumers have an ethnocentric nature, which brings about consumer ethnocentrism, their knowledge of where the Ankara fashion is made might affect their attitude regarding their intention to adopt the fashion. In this study, fashion incorporates all forms of the different African fabrics; the fabric could be a South African fabric; and thus, an ethnocentric BSAM consumer may be positively inclined towards the fashion, having a positive attitude towards it. If it is a foreign African fabric, the BSAMs who have consumer-ethnocentric values may be negatively inclined towards the fashion, particularly those who have high levels of fashion involvement; and thus, they would probably seek out the information.

Opinion leaders have been identified by Chaudhry and Irshad (2013) to have an influence on consumer-decision making. The consumer may feel that opinion leaders bear trustworthy secondary knowledge about the fashion; since an opinion leader (OL) has worn it, thus deeming the fashion worthy of wearing. Ankara has been worn by African OLs, as well as Western celebrities. The African OLs are political leaders, such as revered South African first lady Graca Machel, as shown in Figure 3.12. Leaders, such as Graca Machel, wear AFF like this one shown in Figure 3.12. the more aware;

the more internet conscious and connected BSAMs may be directed by the action. The question remains as to whether the cohort considers the thoughts of opinion leaders; and whether these affect their attitudes and intentions.

The South African clothing retail market is highly concentrated. Consumers may consider this fashion either unique or unfamiliar. It remains to be seen how the target population considers the fashion in the light of more familiar and long-standing clothing providers, such as Mr Price. If considered positively, and seen as novel products, the millennials who have been suggested to like uniqueness, may have positive attitudes towards adopting the fashion.

A consumer's attitude can be defined as the positive or negative evaluation towards the action under consideration (Watchravesringkan *et al.*, 2010). Ajzen and Fischbein (2000) define attitude as the "evaluation of an object, concept, or behaviour along a dimension of favour or disfavour; good or bad; like or dislike." Thus, in line with the relationship suggested by Fischbein and Ajzen (1975), the consumer (BSAMs) would hold an intention to adopt; and this would affect the adoption decision, which their attitude towards the fashion would determine.

There is evidence that consumers have more positive attitudes towards products from more-developed countries; but they are hesitant to purchase products imported from less-economically developed countries (Batra *et al.*, 2000). It is worth considering that many of the countries in which this finding was discovered were economically developed countries. The attitudes towards fashion from less-developed countries will be investigated: as to how the attitude affects the adoption intention of foreign clothing from relatively less-developed countries. In the research on apparel and fashion clothing, the wearing of clothing from another country has been taken as a signal of acculturation (Anspach & Kwon, 1976).

Acculturation is where individuals can learn the values and norms of a different culture than their own (Moschis, 1987). Millennials have been identified as enjoying authentic products; and AFF designs can be categorised as such. Thus, the question is: Would BSAMs be willing to adopt the foreign fashion and exhibit acculturation? It is seen to be visually evident that BSAMs wear Western attire, which is not from their cultural origins. It is determined here whether the acceptability of fashion from a different country and culture would apply to African fashion.

Figure 3.13: First Lady Graca Machel in African Attire



Source: Vorster (2014)

Information can affect both attitude formation and change (Schiffman & Kanuk, 2010). Millennials have been documented thus far as being well-informed individuals; however, whether the information sought by the target population is of a fashion nature is not altogether clear. The millennials have been found by Bevan-Dye *et al.* (2012) and The Nielson Company (2015) to be independent individuals; yet in South African culture, these values and cultural norms are held in high regard. It of interest to see to what extent the BSAMs hold to the cultural norms and expectations, when considering foreign fashion.

Taylor and Todd (1995) illustrated how the subjective norms and attitudes are correlated and affect one another. This assertion will be held in this study. Thus, it is to be ascertained what attitudes the BSAMs have towards AFF, why this is so; and thus, investigating the nature of the relationship between their attitude and their intention to adopt this fashion. With the changing times and access to information, the awareness of consumers about products can be anticipated, but not certified. Fashion is highly person-specific and psychological. Fashion involvement is a psychological factor, which is here suggested to influence the intention to adopt AFF.

3.6.2. Fashion Involvement

As the Millennials in this study are university students, it may be assumed that the individuals hold intentions to find employment after their graduation. Thus, potential employment may have an effect on how fashion involved the target population is. O'Cass (2004) acknowledged how people are often attracted to fashion styles, which are prominent at a particular time. However, as mentioned earlier, even as the AFF has increased in popularity in other African countries and outside the continent, it is of interest to ascertain how it is being considered in South Africa.

The materialist nature of a person contributes to the value they assert to a product (O'Cass, 2004). Since clothing is a form of identity and expression, how the BSAMs perceive AFF will determine how they decide: whether or not to adopt the fashion. The more materialistic individuals will value AFF; since it holds greater value due to its higher price.

Younger people have been found to be more involved than older people (O'Cass, 2004). Since the sample for this study is composed of university students, for whom there is a greater probability of their being between 18-24 years of age; the youth of this group makes them more likely to have higher fashion involvement, which could lead to an investigation into AFF. The third component is gender; and women are said to be more involved in fashion than men are (Viera & Slongo, 2008). It is of interest here, to investigate whether this potential component will hold. However, the difference between the genders is beyond the parameters of this study.

The relationship between fashion involvement and adoption intention is being investigated. As the involvement is considered an independent variable of the perceived behavioural control category, this is a factor over which the consumer has some element of control. Since the Millennial generation has been found to be inquisitive and internet savvy, there is a likelihood of their being highly involved consumers. How their involvement affects their intention to adopt AFF remains yet in question. The involvement of a consumer is here argued to reveal information, such as their COO. This is supported by O'Cass (2004) who highlights that involvement involves information-seeking. The COO factor will now be discussed in relation to AFF and the target population.

3.6.3. The Country-of-Origin

The COO factor holds interest in this study; since the AFF. sold in South Africa is produced from both the local cultures, tribes and fabric, together with that from foreign African countries and fabrics. Thus, after an investigation on the awareness of the fashion, this must first be ascertained in the data collection, followed by whether there is even an awareness of the COO – and if it makes a difference to the BSAMs. Based on financial limitations, the majority of the consumers in developing Africa are not at liberty to shop at high-priced stores; but for those who can afford to do so, the element of cultural society does not have as great an effect on the consumer. The younger they are, and the more exposed they have been to different cultures, ways of life and fashion, would influence their decisions.

One of the reasons for which research was conducted in first-world countries was to provide information that would assist in assessing the “risk” of importing foreign goods, particularly from less-economically developed countries (Batra *et al.*, 2000). However, in developing countries, as companies attempt to expand their market, the understanding of how foreign items are received, is highly relevant (Keegan & Green, 2013). John and Brady (2010), in their study on how ethnocentric behaviour and the conspicuousness of products affected the preferences, found that the Mozambique consumers were willing to disregard the foreign nature of the product; based on it having a more evident consumption. There was hesitation initially, based on the COO; but the conspicuousness has a stronger effect, which made the COO effectually irrelevant. Thus, the ability of the products to satisfy a particular desire of the consumer, caused the consumers to disregard the country-of-origin.

Studies over the last 30 years conclude that the country-of-origin factor affects the purchase decision of the consumers (Vrontis *et al.*, 2006). This study aims to investigate the effect even further in the context of African-fashion consideration. It may be assumed that the effect of the COO effect is negative on the intention to adopt fashion from a foreign country; a region which hosts the country to which negative stereotypes are attached, such as Nigeria; the potential lack of experience; and possible consumer ethnocentricity. Certain elements can have a mediating effect that research has shown to change the assumed negative relationship, such as conspicuous consumption, which fashion clothing holds (John & Brady, 2010). Even

with a negative effect on intention by the COO, it is the same effect held, when the fashion is of the same country, but from a different category of fashion.

3.6.4. Consumer Ethnocentrism

Jacobs (2013) found that people are loyal to their favorite brands, regardless of whether the brand is local or not; and they would not purchase a local product, simply because it was cheaper (Consulta Panel, 2014). The products, which Jacobs used for the comparison, were FMCGs (fast-moving consumer goods). Here, the clothing is not fast-moving; however, the question of the COO is far-reaching; as it relates to traditional backgrounds and attire. “Millennials are experiential and exploratory learners, impatient and digital natives,” according to Andre Prinsloo in his presentation at the annual South African Marketing Research Association Conference 2014 (Consulta Panel, 2014).

According to Prinsloo, millennials are more similar to one another, regardless of their racial and ethnic background, than they are to their own family ancestors (parents and grandparents) (Consult Panel, 2014). Prinsloo (2014) suggests that this is due to the “increasing trend towards a one-world culture.” Indeed, few millennials in South Africa can be ethnically distinguished by their attire. Some of those that are, wear their differentiated attire for a statement purpose, based on observation.

In the light of undeniable globalisation; increased means of visual media and communication, exposure to other fashion is high; however, that of African fashion is increasing. Not enough opinion leaders have acknowledged the fashion verbally, nor in adornment; and this matter will be further discussed in the following section. A proportion of black political leaders in South Africa wear European-styled clothing; and those that wear African attire, wear pieces from their own culture. Thus, the ethnocentric views of the BSAMs are worthy of doubt, based on their deviation from their predecessors and with little show of South African adornment by leaders on the digital media observed by the generation. Whether consumer ethnocentric views are held; how they affect the intention to adopt AFF; and why this is so being questions that need to be investigated in this study.

The questions stand: Should the kind of group loyalty be sought out from the BSAMs? Can ethnic, national patriotism, or Pan-African perspectives be expected from the Y generation? This will be investigated via the qualitative data collection. When the

investigation on whether the consumers are aware of the fashion or not is answered; then the next question would be: What kind of patriotism is held by these consumers?

3.6.5. Opinion Leaders

In South Africa, there stands much evidence of the importance of reference groups. Be it in the neighbourhood where one lives, one's family and friends, or regarding people with whom one has similar interests, such as those of a political nature' Reference groups are important and easily acknowledged. Observation has shown that people have different kinds of opinion leaders regarding fashion, depending on into which generation they were born. This can be attributed to many things, such as the eras, different means of communication, different extents of international exposure and awareness. The predecessors of BSAMs, being members of the black population of Generation X, had their families and communities around them, as reference groups. The terms used by Cosmas (1980) to describe opinion leaders are "authoritarian, expert, peer, self-centred and opinionated."

Political and entertainment icons, such as the late Mrs Stella Obasanjo, the First Lady of Nigeria and singer/actress Beyoncé Knowles-Carter have been seen in attire made of this fabric (Akinola, 2013). These individuals can be considered opinion leaders; as it has been reported that they have influenced the use of Ankara clothing (Oyedele & Babatunde, 2013). It remains as a question, whether the BSAMs would be influenced by opinion leaders to adopt this fashion. This is particularly interesting; as they hold their own fashion, based on tribal cultures with designs and fabrics, causing Ankara fashion fabric to be foreign and negatively considered, on whether there should there be strong ethnocentric opinions held.

The celebrities also contribute to the price of AFF. Figure 3.7 shows a well-known celebrity, Beyoncé Knowles-Carter wearing AFF. Celebrities can be considered innovators or early adopters; as they can hire knowledgeable fashion experts to consult on their dress and personal care for the attire they wear. Thus, they can be considered to be knowledgeable in that regard and their placement as early adopters of fashion leaders will be explored further in this chapter. Celebrities have an effect on the ideal self-concept; since celebrities are considered with high esteem and reverence; and, what they deem worthy of wearing is considered so by many and the

people who wish to receive similar recognition will imitate the celebrities, as far as possible.

Value-based pricing is used from the value placed on a product; and this can be affected by celebrity recognition, which is one component of the combined pricing method that companies use to price the products on offer (Levy & Weitz; 2012; Thibodeaux, 2015). This component is consumer-based; as it is directed by the value or worth that the consumers place on the product (Thibodeaux, 2015). Through assessing the value judgement of consumers, which reveals the importance and motivations for purchase, the understanding assists marketers in their pricing strategies (Thibodeaux, 2015).

The more expensive a product is, smaller quantities are available; and the greater the worth, which the product holds. And the reverse is also true (Thibodeaux, 2015). As more “opinion leaders” wear the products, based on their knowledge and selectivity, motivations to purchase the products increase, based on the association with the celebrity and desired positive effect on reputation of the purchaser. This will be discussed in further detail in section 1.6. This benefits the sellers of the fashion; however, it limits the individuals who can afford to wear it in places where it is in short supply, like South Africa.

Opinion leadership has been researched in numerous contexts; and it has been found that being a social value, opinion leadership affects the decisions and adoption process of all the consumers (Rodgers, 2003). The preferences that people hold for clothing have changed; and the attire worn signifies the clothing trends, as well as their status (Rahman *et al.*, 2014). Ankara fashion is a perceivably new fashion trend in South Africa; and thus it would be expected for the fashion leaders to try the new fashion; and for the followers to imitate their leaders. Although a better understanding of opinion leadership is still being sought, in the study of Rahman *et al.* (2014), opinion leadership was hypothesised; and it was found to have a positive effect on one’s intention to adopt fashion. However, in this study, it is the intention to discover whether BSAMs comply with this “traditional” method of fashion adoption. It is investigated whether BSAMs refer to opinion leaders when considering fashion, and if the factor has an effect on the intention to adopt AFF.

3.6.6. Status

The BSAMs hold the future profitability of the black South African middle class segment; and they have been found to have “status tendencies” (Bevan-Dye *et al.*, 2012). The literature has shown that status consumption and conspicuous consumption are very closely linked; however, there is a separation between the two factors (O’Cass & McEwen, 2004; Bevan-Dye *et al.*, 2012). O’Cass and McEwen (2004) give two distinct definitions for the factors; since they define status consumption as, “the behavioural tendency to value status and acquire or consume products that provide status to the individual”; while conspicuous consumption is defined as “the tendency for individuals to enhance their image through the overt consumption of possessions, which communicate status to others.”

The desire for social status exceeds the financial limitations, which a consumer may have; and consumers care more for how prosperous people see them than they do for their own financial stability (Dubois & Duquesne, 1993; Truong *et al.*, 2010; Bevan-Dye *et al.*, 2012). Brands, which fall into the category of conspicuous consumption, need to be positioned as having a heavy status endowment (O’Cass & McEwen, 2004). For a consumer to select a brand for status consumption and conspicuous consumption depends on what degree of perceived status the brand has (O’Cass & McEwen, 2004).

It is investigated how the BSAMs perceive AFF; as it is suggested in section 3.6 that the fashion could be a product, which best serves the ideal self-concept. That is if the consumer has any interest in building a status, as an affluent individual, which BSAMs have been found to have. However, even with Rahman *et al.* (2014) showing that status positively affects the adoption intention of fashion; and Bevan-Dye *et al.* (2012) showed that BSAMs have status-serving inclinations; it is not a factor that will be considered in this study.

3.7 BLACK SOUTH AFRICAN MILLENNIALS

In 2013, the South African millennials constituted approximately 38 per cent of the South African population (52, 981 991 people); and this is a similar percentage as that shown in the 2011 Census results (Statistics South Africa, 2013; Sharp & Devan-Dye, 2014). An estimated 83% of this percentage, with the majority consisting of black

South Africans thus the BSAMs, constituted 31.54 per cent of the South African population in 2013 (Statistics South Africa, 2013; Sharp & Devan-Dye, 2014; van Deventer, de Klerk & Bevan-Dye, 2014).

The millennial generation holds great potential with regard to future profit and customer loyalty (Powell, 2014). The millennials are occupying a noteworthy portion of the work force across the world, with an estimation of occupying 75% by 2025; and it will be responsible for up to 50% of retail purchases (Deloitte & Touche, 2014; Powell, 2014). It has a high priority; and it is crucial for marketers to attain profound knowledge about the factors, which influence consumer decisions; so as to increase the likelihood of success in product delivery and customer retention (Hollywood, Armstrong & Durkin, 2007).

The millennial generation has been recognised in South Africa as the first to grow after the apartheid period and into the era of “cellular phones, the internet, convergent technologies and multi-platform media” (Bevan-Dye *et al.*, 2012; Maswanganyi, 2015). The social connectivity of the generation via the internet and the social-media platforms (both online and mobile) could cause many companies to presume the generation to be of easy access (The Nielsen Company, 2014). According to The Nielsen Company (2014) and some other researchers, there are some elements, which characterise this generation; that this should be acknowledged; as their consideration of (foreign) Ankara fabric fashion is yet to be analysed.

The Nielsen Company is a global research company, which provides markets and data analysis and insights into South Africa as one of its bases (IfM, 2015; The Nielsen Company, 2015). “The Nielsen Millennials Report” by The Nielsen Company (2014), describe the generation as one that values “authenticity and creativity”; “buy local goods from members of their communities”; care for family, friends and the causes of a philanthropic nature. Some of the research conducted on Generation Y has shown that they are the cohort to become fashion conscious; highly self-confident and individuality; and they also have heightened awareness (Williams & Page, 2011). They are socially conscious; and they enjoy new experiences with the desire to remain connected to peers consistently (Truman, 2007). The generation has been found to be less wild than anticipated, regarding their social lives; but they read newspapers far less frequently than their predecessors did (Bush, Martin & Bush, 2004).

BSAMs were born into an evolving world; and they grew up in a virtual space (Bevan-Dye *et al.*, 2012). This generation was raised in an era rich with virtual “social networking, virtual social reporting and virtual social media” through Facebook, MXIT, Twitter and YouTube, respectively. This generation has continuous access to information and news on television networks, such as the South African Broadcasting Channel News, Cable News Network (CNN), and Al-Jazeera International – to name but a few. The world into which the generation was raised and socialised is very materialistic and brand-conscious; thus BSAMs have been found to be “more materialistic”, “more status-consumption-oriented”, with less “consumer ethnocentric” tendencies than the generations before them (Belk, 1985; Richins & Dawson, 1992; Wolburg & Pokrywczynski, 2001; Park, Rabolt & Joon, 2008; Cleveland, Laroche, Papodopoulos, 2009; Bevan-Dye *et al.*, 2012).

One’s self-concept can affect the purchase decisions of a consumer, particularly regarding apparel (Mandhlazi, 2012). Many millennials are working or considering self-sustenance, together with their social lives; therefore, these elements are relevant to how they wish to portray themselves with their attire. It is argued that the concept of self is influenced by social factors, cultural and historical interpersonal experiences (Ostgard-Ybrandt (2004).

Smith, Tingen and Waller (2004) found that the concept is influenced by the people that surround an individual, such as family and colleagues. It can thus be reasonably assumed that one’s self-concept influences one’s clothing selection.

3.8. CONCLUSION

In conclusion, AFF is a vibrant fashion, whose status is still to be identified. The life cycles of the fashion differ from country to country – with it being well into its maturity stage in many West and Northern African countries, and even here in South Africa. This is maintained; since the fabric and fashion have been used for many decades for identification, cultural events and daily attire in these places. However, in certain countries abroad, Western countries in particular, the fashion can be said to be in its introductory phase. The development of this particular fashion, and fashion in general, has allowed for the style to reach beyond African borders. The history and present

standing of the fashion suggests that it will not be disappearing in the near future, particularly in African countries.

The BSAMs' consideration of the fashion is of great interest; and the means whereby the researcher investigates this, will be explained in greater detail in Chapter 4.

CHAPTER FOUR: THE RESEARCH METHODOLOGY

4.1. INTRODUCTION

The initial three chapters of this study discussed the theories which form the investigation being conducted in this study. The opening chapter provided a synopsis of the study; the second chapter presented the theories used as a basis for the investigation; and the third chapter supplied a detailed literature review on AFF and the difference it is making to the global, African and South African fashion markets. In this chapter, the focus is on the methodology utilised in this study; the appropriate means of data measurement; and the data analysis that was used for this study. The previous methodologies and the research literature used to build the research methodology are made clear; and the structure is explained clearly. The clarity and precision of the methodology should allow future researchers to duplicate or expand the study if so desired.

This chapter will provide the following methodological elements: a discussion on the research paradigms with a focus on the most appropriate one for this study; the chosen research design; the research method; the sampling technique; the data-collection method; and a discussion on the means of data analysis. The study will be executed through a qualitative methodology approach; and this was informed by the selected research paradigm, which will be discussed in detail later in this chapter. Qualitative data are collected in this study; thus providing rich insights into the influential factors; why these factors are so considered; and further information on the BSAM cohort regarding fashion, with Ankara in particular.

4.2. THE RESEARCH PARADIGM

A paradigm is defined by Rossman and Rollis (2003) as “shared understandings of reality.” It is a philosophical worldview or how things work, based on a set of assumptions (Creswell, 2012). Leedy and Ormrod (2014) define a paradigm as “a systematic process of collecting, analysing and interpreting information – data – in order to increase our understanding of a phenomenon in which we are interested or concerned.” O’Leary (2004) describes the development of research that has made research more complex than it once was. There are more means of data collection, analysis and interpretation; and now, researchers are increasing the number of

methods being introduced and applications invented. Leedy and Ormrod (2014) highlights how the precise description or definition of research is influenced by the 'theoretical framework' of the researcher.

Theoretical frameworks, which may be referred to as paradigms, influence the study, as well as the interpretation of the results (Mertens, 2005; MacKenzie & Knipe, 2006). The paradigm selection should be done as one of the first steps of the research; as it influences and directs the choices regarding the methodology, literature or even the research design (MacKenzie & Knipe, 2006). There are many definitions of paradigms, such as "a loose collection of logically related assumptions, concepts, or propositions that orient one's thinking and research", as articulated by Bogdan and Biklen (1998). Cohen and Manion (1994) describe the phenomenon as "the philosophical intent or motivation for undertaking a study".

Mackensie and Knipe (2009), in their study on paradigms and methods, provide the definition of Mac Naughton, Rolfe and Siraj-Blatchford (2001), which has three components: "a belief on the nature of knowledge; a methodology; and criteria for validity."

With definitions, such as those mentioned, it is evident that it is important for researchers to understand paradigms and to select one in the early stages of the research project. There are quite a number of paradigms, such as the positivist paradigm; the main paradigms; the positivists; the constructivist paradigm; the interpretivist paradigm; and the pragmatic paradigm – to name a few. The selected paradigm of this study was the interpretivist paradigm.

4.2.1. The Positivist (Quantitative) Paradigm

Traditionally, the positivist paradigm ("the scientific method" or the "hypothetico-deductive approach") was a quantitative approach for conducting the research (MacKenzie & Knipe, 2006; Creswell, 2007). The analysis of the data acquired and the data themselves are considered to be "value-free" and unchanging (Healy & Perry, 2000; Krauss, 2005). According to Krauss (2005), positivist epistemology "is seen as a way to get at truth, to understand the world well enough; so that it might be predicted and controlled." Epistemology is the relationship between the researcher and the research (Guba & Lincoln, 1988).

This means of analysing research is thus considered by positivists as the way to a truth that can be used for predictive purposes (Malhotra, 2010). The positivist paradigm, however, was considered to be limited; and since it holds predictive potential, it minimises the extent of the understanding of the findings acquired. It was thus not selected for the purposes of exploring in this study.

As mentioned earlier in this chapter, this methodology is based on positivist philosophy. The value lies in the measurement and observation for the acquisition of numerical data for analysis. The characteristics of quantitative research methodology are **deduction, confirmation, hypothesis-testing, systemised data collection, explanation** and **prediction** (Johnson & Onwuegbuzie, 2004). The quantitative research aims to quantify the data, usually through some kind of statistical analysis, in order to provide conclusive answers to the research question (Malhotra, 2010).

Little information exists on the target population in the context of this study regarding the relationships, which were sought. Thus, the quantitative research methodology was unsuitable; as it is based on formed theory, composed objectives and hypotheses, which the researcher did not have. The qualitative methodology will now be briefly discussed in the following section. The pragmatic approach will now also be briefly discussed.

4.2.2. The Pragmatist (Paradigm) Approach

This paradigm provides the basis or foundational philosophical framework for the mixed method, the integrated, or the multi-method approach in research (Creswell, 1997; Tashakkori & Teddlie, 2003; MacKenzie & Knipe, 2006). This paradigm is considered a composition of both the positivist and interpretivist paradigms. Mixed-method research was initiated by researchers who believed that both the qualitative and the quantitative methodologies were useful when seeking answers to a research question (Johnson *et al.*, 2007). This paradigm was not selected, however, due to the qualitative nature which it possesses. The selected interpretivist paradigm is discussed in the next section.

4.2.3. The Interpretivist Paradigm

Interpretivist philosophy is considered to be the basis of qualitative research and interpretivists/constructivists believe that understanding a phenomenon in its context is the best way to proceed (Krauss, 2006). The paradigm developed from the

philosophies of individuals, such as Wilhelm Dilthey and others regarding their comprehension of a philosophy named hermeneutics (Mertens, 2005; MacKenzie & Knipe, 2006). According to Cohen and Manion (1994), interpretivists aim to understand the “world of human experience.” They usually rely on the respondent’s view of the circumstances being researched (Creswell, 2003). This differs from the positivist view where the information is gained from observation and via numerical measures. This “view’s” possibility of increasing knowledge is considered impossible by positivists, as mentioned earlier.

Usually interpretivists do not begin the research with theory, which differs from positivists (MacKenzie & Knipe, 2006). They research and develop theory or “pattern of meanings” throughout the research process (Creswell, 2003). This paradigm was considered most suitable; since the researcher had little information on the fashion consideration of the target population, together with little information on the target population’s consideration of AFF. Thus, the researcher had to be explorative and develop theory. The researcher was seeking specific theory; and consequently had some direction regarding the potential influential factors. Chapter 5 will illustrate whether BSAMs deem the potential factors as influential during the adoption process.

The qualitative research is an interpretivist approach; as it reports on the views of the respondents (Creswell & Miller, 1997). This was important in this study; as these views were pertinent to form the theories and relationships sought by the researcher. How the information was acquired through interviews will be later explained in this chapter. The qualitative methodology provides valuable insights to assist in understanding the BSAMs and in contributing to predictions on the consideration of African fashions. Qualitative research produces insights and understanding of the problem being investigated (Malhotra, 2010). The characteristics of qualitative research are *discovery, induction, exploration* and *generating hypotheses/theory* with the researcher as the primary data collector (Johnson & Onwuegbuzie, 2004). This serves to discover whether the suggested factors are considered during the adoption process of BSAMs; and whether other factors come into effect as the qualitative research method can serve to reveal the multi-faceted approach (Peshkin, 1993). The next section discusses the research methodology.

4.3. THE RESEARCH METHODOLOGY

“Research is a systematic process of collecting, analysing and interpreting the data, in order to increase or understand a phenomenon in which we are interested or concerned” (Leedy & Ormrod, 2014). In this study, an understanding is sought of the BSAM cohort; how this cohort considers fashion; how BSAMs perceive foreign products, such as the foreign African fashion; and what factors affect the targeted consumers, when considering AFF. The research design composed for this study is a qualitative method design.

Research can be of a basic or applied nature (Leedy & Ormrod, 2014). Basic research is more theoretical; and it focuses on construction, the testing of hypotheses and the production of knowledge, which is new as well as generalisable (Powell & Connaway, 2004). However, applied research differs from basic research; since it has a more pragmatic nature and focuses on the provision of information, which can be immediately used to resolve problems that may be applicable beyond the immediate study (Powell & Connaway, 2004). This study aims to be of a basic nature; as the information acquired would produce knowledge; and it can be applied beyond this study. This will be further explained in the chapter on recommendations.

4.4. TARGET POPULATION AND SAMPLE

Generations do not behave similarly for many reasons; and thus it is important for marketers to attempt to understand different generational cohorts (Rempel, 2009). Researchers have sought to seek a better understanding of the Millennial generation (Generation Y); as they have been assessed; since they are the largest group in any economy – with more purchasing power than their predecessors (Kennedy, 2001; Branchik, 2010). In this section, Generation Y will be discussed, followed by a specification of the sample selected for the study.

4.4.1. Target Population

In this study, black Millennials living in South Africa are the target population. Black South Africans born into one of the nine official black South African cultures, or ethnic groups, namely: The Ndebele, Pedi, Sotho, Swazi, Shangaan-Tsonga, Tswana, Venda, Xhosa and Zulu born between 1981 and 2000 can participate in the study (Govender, 2014). Millennials are occupying an increasing amount of the working

population and acquiring personal, independent income (Govender, 2014). Hence, it may be assumed that the population will be making decisions on how to utilise their earned wealth and what products to select for purchasing, such as apparel. Working people and younger people have been found to be early adopters (Rahman *et al.*, 2014).

Younger people seek out the latest trends in fashion, in order to remain unique individuals; and they can be directed by the media and social influence (Schiffman & Kanuk, 2006). The people in this generation are between the ages of 16 and 35 years; and the sample will comprise people who are between the ages of 18 and 34. This was done to avoid the participation of minors as complications, such as seeking parental consent or designing child-appropriate questions, along with the ethical problems, which might arise (Bell, 2007; Fargas-Malet, McSherry, Larkin & Robinson, 2010). The range of experiences which the generations may have is expected to vary from the matriculants to the more mature, potentially married individuals. However, in this study, the millennials selected were university students. This will be further explained in the sampling section. Ankara has been noted as an expensive product, which may presently stand beyond the financial reach of most BSAMs. However, it has the potential to symbolise an upper-class status, and thus appeal to the ideal self-image. How the BSAMs consider and evaluate the fashion is assessed in this study. The sample from which the data were collected is explained in Section 4.4.2 and the reasons for its selection are provided.

4.4.2. Sample size

The sample size is the number of participants who will be included in the study. Creswell (2014) suggests that the researcher should interview 5-8 participants. However, the researcher had a qualitative sample size of 10 participants. As sampling errors can be found with smaller sample sizes, this sample size is large enough; thus, it should reduce the sampling error (Malhotra, 2010).

4.4.3. Sampling technique for Primary Data Collection

A non-probability sampling technique was used to increase the probability of acquiring responses from the target population. This was based on the constraints of time, budget and resources, with which the researcher was faced (Malhotra, 2010). The non-probability sampling technique used here was purposive sampling; as the

researcher located the sample on university campuses based on their being identified as members of the target population (Malhotra, 2010). This was done, in order to ease the finding of respondents for the researcher, and to ensure that they were members of Generation Y.

4.5. DATA-COLLECTION INSTRUMENTS

For the qualitative data collection, face-to-face, individual in-depth interviews were conducted through the use of a guide; and it was structured by determined questions. The measurement instrument used in this phase can be viewed in Appendix A. The measurement instrument was assessed and approved by the supervisor Dr. Joel Chigada; the UCT Commerce Ethics Committee; and the UCT Department of Student Affairs. The approval of the Commerce Research Ethics Committee and the Department of Student Affairs can be viewed in Appendix B and Appendix C respectively.

The measurement instrument was composed of 13 questions. The first 2 questions were structured to attain data that showed whether the participants were knowledgeable regarding fashion in general, and AFF. This would provide data for the measurement of the knowledge component of the amended model used in this study. The next three questions (questions 3-5) investigated how African fashion was perceived. The following three questions (question 6-8) addressed the factors that concern people in general: the target population and the participants acknowledged to be influential in relation to fashion adoption. The final five questions (questions 9-13) addressed each suggested influential question independently, in order to ascertain whether the participants considered it to be significant.

The questions were open-ended questions. The questions aim to answer provide insights regarding the five secondary objectives and the one primary objective. They were neither discriminatory nor offensive to any social group. They encouraged the participants to seriously consider the fashion in question; and they allowed for answers, which exceeded the question given.

4.5.1. The Interview

As the aim in this study was to investigate the BSAMs fashion consideration and generate theory in the AFF context, interviews were concluded to be the most suitable

means to collect the data. There are a variety of interviews that could have been designed to acquire data and insights via a qualitative investigation (Creswell, 2007). Gall, Gail and Borg (2003) describe the three kinds of interviews: the informal conversational interview; the General Interview guide approach; and the standardised open-ended interview. The informal interviews rely on the “spontaneous generation of questions in a natural interaction – typically one that occurs as part of the ongoing participant observation (Gall *et al.*, 2003). No specific questions were asked by the interviewer; and all those that were posed to the participant were generated from the interaction that the researcher had with the participant (McNamara, 2008). Some researchers view this kind of interview as beneficial, because of the flexibility it allows, which is a result of the lack of structure (Turner, 2010). Some consider this unreliable because of a question inconsistency, and thus causing difficulties for data-coding and analysis (Creswell, 2007). It was for these reasons that this kind of interview was not conducted.

The general interview guide also had a flexible composition; however, it was more structured than the informal conversation interview (Gall *et al.*, 2003; Turner, 2010). The researcher focused to “attain same general areas of information” from the participants with similar adaptability as the conversational interviews (McNamara, 2008). The wording of the interviews depended on the interviewer conducting the interview, which issued raises concerns on consistency (Turner, 2010). This may have caused an inconsistent number of responses, because of the different ways in which the questions were asked (McNamara, 2008). The interviewer remained in control of the interview, but could ask follow-up questions, based on prompts from the responses of the participant.

The standardised open-ended interview structure was used in this study; as it has structured, pre-composed and open-ended questions, which are asked of all the participants (Gall *et al.*, 2003). The open-ended nature of the questions allows the participants to provide as much information as they would like; and it permits the researcher to probe further with follow-up questions (Turner, 2010). It was for these reasons, particularly consistency, which assists with the use of the data-analysis tool, that this form of interview was selected. The guide for the interview may be found in Appendix A.

The respondents were acquired via observation, selection and the snowball recommendation method. The 10 participants were identified through random selection from the University of Cape Town to participate in the interview. The population of the university of Cape Town was used due to the high diversity in millennials from different black South African cultural groups. The nationality and age bracket of potential respondents were requested, in order to ensure that they were suitable participants. The interview was recorded, and fully transcribed with the acceptance of the participants; and each participant signed a consent form to illustrate willing, unforced participation in the study. Refer to Appendix F to view these consent forms and the transcriptions of the interviews. For the purpose of accurate data-collection material and quality assurance, a pilot study was conducted to test the material. The following section will describe the pilot study.

4.5.1.1. Face-to-face interviews

The interviews were conducted on UCT in Forest Hill residence. The willing participants came from this residence and Clarinus Village, with one participant that lived off campus in an apartment. The interviews were conducted in the same room, in order to ensure uniformity. The room was located in a quiet library of Forest Hill residence; and thus there were no disturbances. The room was warm and had comfortable seating with good lighting to ensure a suitable environment. The researcher had three research assistants who assisted in conducting the interviews. The average time taken to conduct an interview was 30 minutes; and each respondent signed a declaration form regarding his/her unforced willingness to participate in the study, as mentioned in the previous section.

McNamara (2009) provides suggestions on the conducting of an interview. These are factors, such as the researcher remaining as neutral as possible; occasionally checking that the recorder is on; asking one question at a time; the interviewer must maintain control over the interview; and not become emotional (McNamara, 2009). The researcher's assistants were selected to conduct the interviews; as the researcher was politely considered to be too emotionally attached to the study to be able to conduct them. The 10 interviews were successfully conducted and the data were analysed thematically.

4.5.1.2. The Pre-Test Pilot Study

Pilot tests usually have smaller samples than the large-scale tests; and they are less structured (Malholtra, 2010). This was true of this pilot test; as it had only three participants; while the large scale test had ten participants. The guide used for the pilot test was similar to the one used in the large-scale tests. Turner (2010) outlines the importance of interview preparation, of which the pilot test is considered to be a part. This test assists the researcher to identify any flaws, which might be in the data-collection material, and to permit the researcher to make the necessary adjustments (Kvale, 2007; Turner, 2010). The pilot study was done, in order to see how understandable, the questions were, whether there were any discriminatory questions; and if any amendments needed to be made. A pilot study is a small-scale study to determine whether the research instrument is ambiguous, the respondents understand it, it provides relevant data for the study, quality assurance; and it is used to fine-tune the final measurement instrument.

4.6. DATA ANALYSIS

There is a multitude of methods to conduct qualitative analysis (Yardley, 2000). A manual thematic analysis was conducted, whereby a qualitative analysis was conducted thus identifying, analysing and reporting themes among the data acquired (Braun & Clarke, 2006). Braun and Clarke (2006) maintained that a theme captures valuable intelligence about the data in relation to the research question; and it shows some of the nature of the patterned response within the dataset.

Coding was conducted; and nodes formed to facilitate the responses (Braun & Clarke, 2006). The nodes ultimately formed the themes from the responses provided by the participants of the in-depth interviews. The insights obtained from the thematic analysis conducted are presented and discussed in Chapter 6. The measurement instrument used attended to the five secondary objectives of this study; and it revealed more information about the target population as regards AFF.

4.7. TRUSTWORTHINESS OF THE RESEARCH INSTRUMENT

The trustworthiness of the measurement instrument can be provided through an assessment of the reliability and validity of the instrument. These are terms often used

in quantitative research; however, they also apply in other forms, such as the qualitative method (Golafshani, 2003). The trustworthiness of an instrument is crucial when ensuring the reliability of the instrument (Seale, 1999). Lincoln and Guba (1985) asserted that the validity of research requires reliability; and thus, the reliability is given through the affirmation of the study's validity. The trustworthiness is thus measured through the reliability and validity of the research instrument. The instrument was deemed reliable upon the execution of a pilot study. The responses provided were similar; and where there was confusion in comprehending the questions, clearer explanations were provided. The validity was shown through the comprehension of the questions.

4.8. ELIMINATION OF BIAS

As the researcher had dedicated many months in researching literature regarding the research question, and had formed objectives. There stood a potential for the researcher to be biased. Thus, research assistants were used with minimal knowledge of the study to conduct the interviews. The participants were requested to participate without any incentive.

4.9. LIMITATIONS OF THE STUDY

There are a few limitations to the study. The data were collected from multiple black ethnic groups; however, the sample was done in one university, which may have caused similarities in the responses. The sample was small; and so it minimises the generalisability of the findings. The questions were conducted in English, which all the interview participants understood and responded in the same language; but the vernacular languages seemed to have been the desired language for some. The study was qualitative; and thus the results are for the purposes of generating hypotheses; and they were not predictive.

4.10. ETHICAL CONSIDERATIONS

Some ethical considerations were necessary. It was crucial not to offend the sample through any discriminatory terminology, nor to be insensitive towards the group. The

acceptability of the measurement instrument was verified by the supervisor, the UCT Commerce Ethics Committee and the Department of Student Affairs.

4.11. CONCLUSION

This study was conducted on the basis of an interpretivist paradigm or worldview; and thus qualitative research was used. In-depth interviews were conducted on a 10-person sample of BSAMs. The measurement instrument was reliable and valid; the contents of the instrument were ethically approved and bias was minimised. This chapter depicts how the research was conducted and illustrates the details considered by the researcher, when considering the research methodology.

CHAPTER 5: THE DATA PRESENTATION, ANALYSIS AND INTERPRETATION

5.1. INTRODUCTION

This chapter comprises the presentation, analysis and interpretation of the data collected via the methods described in Chapter 4. The interviews' findings will be provided and analysed with reference to the relevant literature from Chapter 2 and Chapter 3. The methods for qualitative data are multiple and diverse (Yardley, 2000). A few of these are comparative historical analyses; focus groups; observation; and in-depth interviews (Krueger & Casey, 2000; Skocpol, 2003; Malhotra, 2010). The secondary objectives of the study are presented, followed by a presentation of the demographic responses and the thematic analysis.

The secondary objectives of this study were:

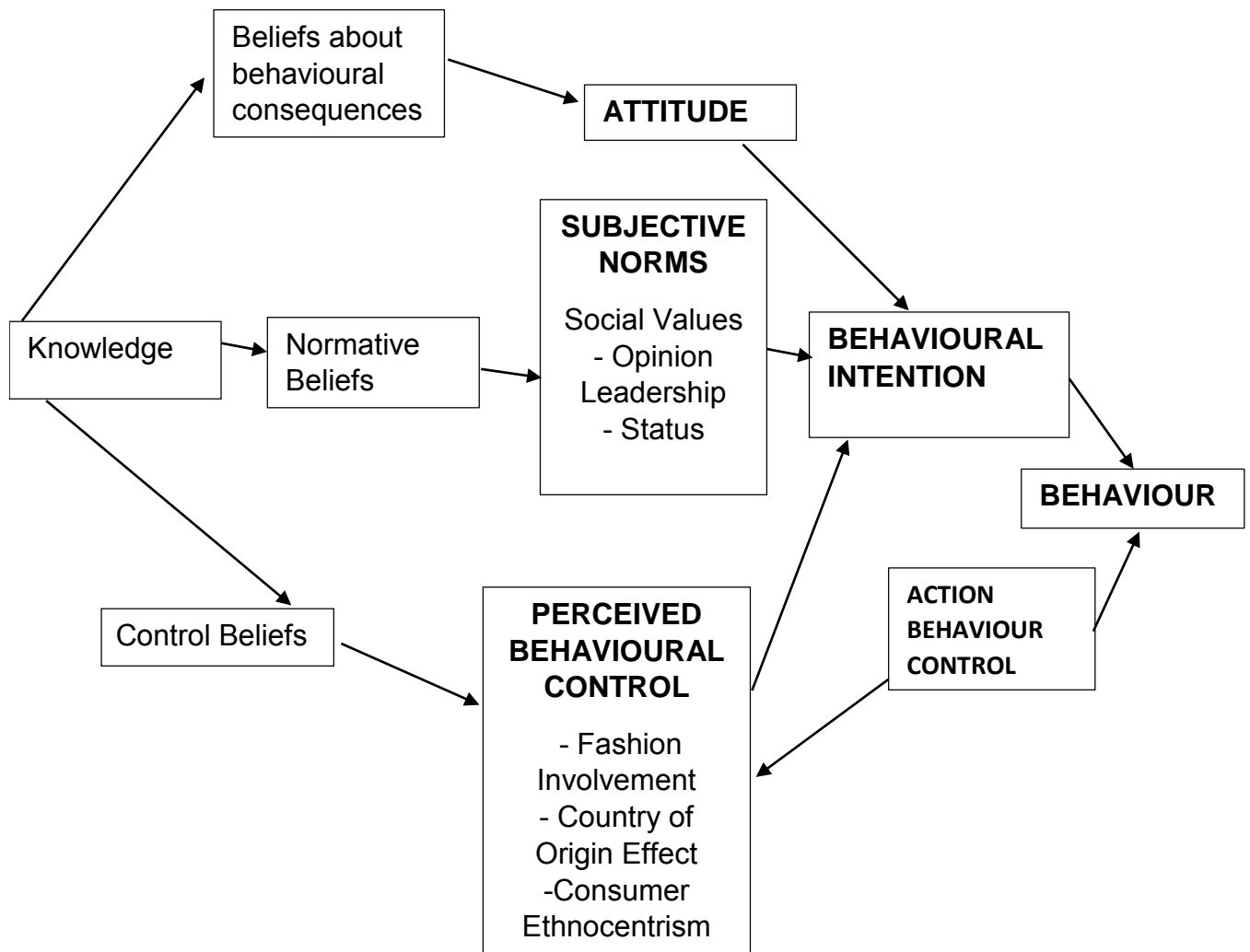
- To determine the effect of attitude of BSAMs towards Ankara Fabric Fashion;
- To establish whether fashion involvement can influence BSAMs to consider African Ankara fashion;
- To determine the effects of the country-of-origin on BSAM consumers towards the African Ankara Fabric fashion;
- To assess the effects of ethnocentrism on BSAMs when considering African Ankara fashion;

To ascertain the effects if opinion leadership affects BSAMs when considering African Ankara fashion.

The Theory of Planned behaviour model, composed by Ajzen (1991), was adapted to ascertain the answers for these objectives and to attend to the research statement. The adaptation is shown in Figure 5.1

Initially, in Section 5.2, the demographic responses are presented, followed by the presentation and discussion of the findings.

Figure 5.1: Modified Theory of Planned behaviour based on Ajzen (1985)



Source: Adapted from Ajzen (1991)

5.2. THE DEMOGRAPHICS OF THE RESPONDENTS

This section outlines the descriptive statistics of the sample used by the researcher. The sample size comprised 10 individuals. All of the participants were black South Africans; and they were born between the years 1981 and 2000. This was the range used in this study, as mentioned in previous chapters (Govender, 2014). The majority of the sample comprised women (80%), with the minority being male respondents (20%). The distribution of the cultural tribes of these individuals supported the use of a university to collect the data. The intention was to obtain a relatively representative

sample. Five of the nine black South African cultural tribes were represented, this being a majority of the tribes. Table 5.1 shows the distribution of the sample in this context.

In the sample, 50% of the respondents were Xhosa, which is understandable; as the University of Cape Town is in the Western Cape, where Xhosa people have resided for years. Xhosa people resided east of the Fish River and it was not until 1984 that they moved into the Cape region (South African History Online, 2016). As many as 20% were Zulu individuals; and the Tswana, Sepedi and Venda each had a 10% representation in the sample, respectively.

Table 5.1: The Representation of Black SA Cultural Tribes

		Black Cultural Tribe					
		Sepedi	Tswana	Venda	Xhosa	Zulu	Total (%)
Gender	Male		1		1		20
	Female	1		1	4	2	8
Total (%)		10	10	10	50	20	100

As mentioned in Chapter 2, there are some factors which the researcher suspected might be mediators of the relations between the influential factors and the consideration of adopting Ankara fabric fashion by BSAMs. These mediators were income, technology and education.

5.2.1. The Lifestyle Trends

In the final stage of the interview, the participants were requested to fill out a short survey, which is shown on the final page of the interview guide. The responses provided by the sample to these questions show that the sample members were highly active on the internet; are active on social media sites; watch television regularly; are made up of individuals from middle-income to low-income households; and have smart phones.

It is evident that the participants in the sample were well accustomed to internet usage. During the face-to-face interviews, respondents had the opportunity to add more information when addressing the questions. The overriding theme emerged that social media plays a pivotal role. The data show that the majority of the participants claimed to be from middle- income homes or low-income homes; and thus there were no high-income consumers addressed. Television was viewed but not in the conventional manner. A number of the respondents revealed that they watched television shows on the internet, but rarely on television screens. In the sections to follow, the findings are outlined, and the analysis is discussed.

5.3. THEMATIC ANALYSIS OF THE DATA

The measurement instrument used for the investigation of the secondary objectives stated was utilised through individual interviews, as mentioned in Chapter 4. This was done to investigate the nature of the potential relationships shown in the Figure 5.1. The coding and nodes formed will be discussed, followed by a presentation of the themes which emerged.

5.3.1 Data Coding

The analysis of the interviews conducted revealed the following nodes, into which the relevant information was coded, and from which the themes emerged. The nodes that were revealed in relation to the research statement were as follows:

- *Understanding of fashion and African AFF;*
- *The meaning of African AFF;*
- *Factors that influence BSAMs;*
- *The effect of attitude;*
- *The influence of fashion involvement;*
- *Whether the country-of-origin effect has any influence;*
- *The effect of consumer ethnocentrism; and*
- *The influence of opinion leaders on BSAMs, when considering the adoption of AFF.*

The eight nodes identified were the themes of the analysis. The themes are discussed below for the answering of the questions in the research statement:

- *Fashion and AFF*: The researcher aimed to understand how knowledgeable the participants were, and thus an impression of how knowledgeable the target population is regarding fashion and AFF in particular.
- *The meaning of AFF*: the intention of the researcher was to gain a comprehension of what meaning AFF holds in the minds of the target population.
- *Factors that influence BSAMs*: by investigating this question directly, the researcher aimed to discover the factors that the participants listed independently from the study.
- *The effect of attitude*: it was of interest to ascertain whether the participants considered attitude to be an influential factor in their consideration and their intention to adopt Ankara.
- *The influence of fashion involvement*: Here the researcher aimed to determine whether the factors were considered to be influential.
- *Whether the country-of-origin effect has any influence*: The researcher desired to establish whether this factor was considered by the target population; and if so, whether it had any influence on their consideration of Ankara.
- *The effect of consumer ethnocentrism*: this factor is correlated to the previous one; and the researcher aimed to see whether it had any influence, and whether its influence was similar to, or affected by, that of the country of origin effect.
- *The influence of opinion leaders on BSAMs when considering adopting Ankara fabric fashion*: finally, the researcher's focus was to ascertain whether the target population were influenced by opinion leaders, or whether they possessed independent decision-making skills.

The themes, which emerged, are discussed in greater detail in the following sections.

5.3.2. Understanding Fashion and Ankara fabric fashion

The researcher selected 10 participants for the purpose of participating in the data collection, and to ascertain their knowledge regarding the understanding that the participants had of general fashion and AFF. The participants provided responses, which were quite insightful and similar to how fashion is described by the researchers mentioned in Chapter 2 and Chapter 3. Question 1, Question 2, Question 3, Question

4 and Question 5 provided the answers, which together contributed to the formation of this theme. Regarding general fashion, the first participant stated that:

I think it is self-expression. So, a person will wear perhaps what they feel that they want on that particular day, or they will wear clothes that are in trend for that moment or for that season...Simply to keep up with fashion and what's happening.

Half of the remaining participants provided responses that were similar to that of this participant. The other respondents provided slightly varying responses. Participant 4 indicated that:

It is kind of partly a form of self-expression I guess. You wear what you identify with and partly, yeah, you wear what you identify with and what you want to be associated with. So, that's what comes to mind when I think about clothing fashion.

Participant nine had this to say:

I think originality. You know you need to be original. You need to be original in your choice of trends. You don't always have to be original. It can be difficult because everything is trending. Yeah, I think, seven or eight years you see someone wearing something that's on TV; and then you want to wear it

Participant ten stated the following:

Clothing fashion is style. Clothing fashion is what you are comfortable in, what you wear is either based on what's cool and what's out there. Or, it is just based on your own personal style, what you are going with. I like people who are unique in their style; but the problem with sometimes being unique is that sometimes it's very costly.

Pertaining to AFF, the participants provided insightful responses. One participant indicated:

I would say that the African fashion industry is a growing industry, especially within the last year or so. Because I have seen especially with parents and older generations, they will wear it to church on Sunday, all formal dressed. Weddings, traditional functions; But when it comes to the younger generation,

I think we've been maybe Westernised. That when we see it we're like, "Eww, what is that?" or "Huh! It's too bright, it's too this!" But I think young people are starting to realise the beauty, patterns and the colours and the history that it's got to it. I think it's quite cool that we are incorporating it in modern ways into our clothing and dressing sense, which is growing because people are beginning to buy into it.

Many of the participants supported the opinion expressed here. One stated that:

I mean I know it's something that's growing. Our designers are now in the New York Fashion Week.

Participant 5 indicated:

I believe that it's a growing one, a growing fashion industry; because speaking from my parents being actually into it, I feel as though more specifically in West Africa, the fashion industry is really growing. It has influenced a lot of South African individuals, more specifically in my community, where they actually get to dress in such African fashion.

Participant ten stated the following:

The African fashion industry, I think it's really growing especially with people like David Tlale going overseas. They are really just spreading their wings out there. African fashion is tribal print, African fashion is, it's one of the most unique things that we have I think. You go to Paris fashion week and their styles are very, like couture and stuff like that are very, they are not accessible to everyone. Whereas I feel African style is so, you can find it on the streets. You can find it in retail stores, you can find it boutiques. That's African fashion.

It was evident that the participants were quite familiar with the fashion based on their responses and abilities to list multiple African Ankara fashion brands, such as YDE store, Stone Cherry, David Tlale and Gert Coetzee. One participant said:

I'm familiar with David Tlale, Gert Coetzee that guy. There is also very good traditional attire guy from YDE, his name is something-something. His name is repetitive, I forgot; but I swear it's there in my head; and in a very general sense,

YDE; because all of their clothes are South African produced. That one stands out for me. Yeah, off the top of my head that's all I can think of.

There was a high level of familiarity among the participants; and participant one made the following statement that the other nine participants supported:

I would say quite familiar; my mother has got a lot of dresses that are very similar to the actual Dashiki shirt (she points to the researcher's attire). But they are just longer. Yeah, that was because of my grandmother because my mum likes African Print material; and so my gran would always make her a dress out of that material. But I have also seen them around all of the family members and so yeah, I'm familiar with it.

The extracts provided illustrate that to this cohort, the purposes for clothing exceeded the simple utility purposes; and that clothing fashion is a means of self-expression. As earlier stipulated, questions 1-5 showed the nature of the knowledge that the participants have about fashion; their knowledge and views on the African fashion industry; and their knowledge and perceptions of AFF.

The cohort holds both knowledge and personal opinions on fashion. There is evident awareness and involvement in fashion – shown through the explicit statements of familiarity and personal assertions on the meaning of fashion. Many of the participants emphasised that fashion was based on specific points in time; and they even acknowledged how quickly it changes. The sample showed that the social endorsements that mattered to them were those from their peers and family members.

The cohort was identified as holding desires to be current, and thus followed celebrities, such as Rhianna. This desire to follow “trends” was stated as a reason to indeed adopt the fashion; since it “is popular” at this moment in time. A few of the respondents referred to their knowledge and awareness of AFF to be due to their reference groups and social circles. Parents, family members and friends were shown to be sources of information and the influencers of knowledge and attitude towards the fashion. One of the participants identified that BSAMs have a need to “understand why” they are doing something, such as putting on fashion, which represents a culture or tradition. “African pride” or “black pride and excellence” were identified as motivations for wearing African Ankara fashion.

The dominance of foreign “Western” brands in South Africa was acknowledged. Even so, “growing” is a description acknowledged by the majority of the participants regarding the African fashion industry. Awareness of fashion shows was identified in a few of the participants’ responses. However, there was an identity and pride shown for local and African designers. Support for designers was revealed through the awareness shown by the identification of specific designers and their careers on international fashion shows. Over 10 different South Africa designers were identified by name; and four different brands were identified.

One participant acknowledged a brand in the introductory stages. A care for local designers that use African fabric is evident through this; and an expectation is expressed for opinion leaders, such as South African music celebrities to wear African fabric fashion. The lack thereof was aired as a disappointment; since American celebrities were identified as those who wear the fashion more frequently. However, it is duly noted that the participants acknowledged their following of American celebrities on Instagram and social media sites.

The Nielson Company (2014) and Makhitha (2014) acknowledge the technological nature that millennials have; and this is supported by their fashion awareness gained from the internet and specific websites, such as Instagram. The cohort does not lack knowledge on fashion or AFF. What is evident, however, is their ability to describe fashion, list designers and even places where the fashion can be found in South Africa and celebrities in Ankara fashion, as shown on Instagram. The insight of an increasing desire in the members of the cohort to be more associated with Africa and their heritage was very interesting to find. The factor that inhibits the population is not merely an absence of desire to wear the fashion; it is the absence of the fashion and financial ability to do so.

5.3.3. The Meaning of African Ankara Fabric Fashion

The denotation which this fashion has for the target population was of interest. The researcher aimed to see how the fashion was perceived. Question 5 contributed the answers, which formulated the node and ultimate theme. The responses were relatively similar; and participant number one stated that:

I would say it is a show of your heritage or tradition. In a sense it is also a show of pride. That this is mine and this is ours, and I am proud to wear it every day

if not every other day. And for whatever occasion, it doesn't have to be for only formal functions, where it is mostly seen.

Participant two voiced some assertions by stating:

It enlightens the rest of the world on how beautiful African culture actually is. I think if it became popular enough, people wouldn't just see jerseys and T-shirts and pants as beautiful...it just...I don't know. Yeah, I don't know. It educates people about African culture and makes them more aware of us. Makes you...and the way it's produced, well what I have seen in pictures, it's very beautiful. Like, it's something that you also want to wear. You want to show you wear a different culture versus like, right now, people don't really wear traditional clothes in a sense. So it's sort of like bringing traditional clothes into the mass market, or popularity or trends, to make people aware of it. I think, yeah.

The other participants expressed similar views – with the exception of participant 9, who stated:

Not a lot. It doesn't. Mean much for the Southern African guys. I don't think those guys; I don't want to say they don't care; but I don't think that they pay much attention to it. As you go North; then you start noticing that it is quite prevalent there but Southern, it's like it's there and we notice that it's there but we won't participate in it.

Communication of African culture and even personality is fully acknowledged as to what the fashion means. Ross and Eicher (2010) stated that an identity can be communicated through African clothing; and the findings of this study support this contention. The identity shown by the participants of the interviews is: “Proudly African.” An expression of heritage and pride in African origins was shown by the sample. Although there were some differing views on whether the fashion bears any meaning to the target population, the majority did consider it to have meaning. The meanings expressed as shown in the extracts provided were characterised by pride, curiosity and a desire to show the beauty of being African.

5.3.4. Factors that influence black South African Millennials

The participants provided varying responses and multiple factors. However, there was some relative consistency. One participant stated:

Actually, it's so unfortunate because I think it's a lot of Western factors. Pop Culture, mostly American. Umm, like I said previously, I first saw it on Rhianna. The kids are mostly, I mean I am also guilty of it and we're mostly influenced by Pop Culture and the internet.

Another participant indicated:

OK, one thing that is very important is a form of advertisement if I can put it that way. Where, if for example, I don't know if you guys realise but artists in music videos or anything that could bring upon that fashion company into, yeah the clothing itself.

And another participant gave a similar opinion:

Popularity. Everyone wanted to stick in and be a part of whatever is hot at the time. So, it's definitely popularity and also the whole celebrity thing again. Because I keep feeling like I keep seeing Rhianna, Andrea and all these American people wearing it; and I'm like OK. And obviously pop culture is very influential on young people. I think they look at them more and also want to wear what Drake is wearing.

There were three questions that handled this aspect of the research question. These were: Question 6; Question 7; and Question 8, as mentioned earlier in the chapter. The theme that arose from these questions provided the factors that seemed influential. The factors were: price, availability, accessibility and patterns. This highlights the magnitude of the importance of the ease of acquisition is to this target population. Some identified other factors, such as “personal preference”, “identity”, and “association”. However, the initial four factors were the ones identified by many of the participants. Ajzen (1991) asserted that the intention to behave is influenced by attitude, subjective norms and perceived behavioural control. The factors identified by the sample support the model. Identity and personal preference are factors that can be perceived as under an individual's control. Association, as shown through the interview responses, is based on subjective norms. The personal preference is related

to attitude; in that one's attitude towards something would direct their preference. Thus the model is supported.

The extracts do highlight that the cohort cares greatly for how the fashion is promoted. Celebrities again emerge as important endorsers; and their presence can sway the choices of BSAMs. The sample expressed a desire to have the fashion marketed to be more desirable, showing pride in the fashion and some disappointment in its relative absence in media and perceivably poor marketing.

5.3.5. The Effect of Attitude

This theme showed whether the sample considered attitude to have an influence on the target population, when considering Ankara. The sample participants provided intuitive responses as to the effect of attitude on the target population, when considering AFF. One participant stated that:

I think, from a personal standpoint, my attitude towards like towards African clothes, Ankara clothes, was based on people around me.

Another supported this view:

We are the generation that is in the social media; and we are greatly influenced by what we see on the outside, as well as what people tell us around us. But I do think that the people closest do have the biggest influence on what we may like, or what we do.

Participant four indicated that:

If you have a positive attitude and you have a sense of pride in your being African, I think you are more inclined to buy it, the Ankara fashion.

And another stated that:

So, if people had a positive attitude towards the culture then they would be more inclined to buy the Dashikis.

- It is evident that.... Attitude has a positive effect on people, it is based on culture and society and African pride.

Watchravesringkan *et al.* (2010) state that attitude is the positive or negative evaluation toward the action under consideration. Based on the analysis of the

responses, attitude was shown to have an effect and a positive one. Thus, a positive evaluation of the adopting the fashion was shown. The interview revealed that the social groups affect the attitudes of the cohort; and that their information of this fashion is acquired from friends, parents and the internet. A few of the participants stated that the attitude, which one holds towards one's own culture or tradition has an influence on one's attitude towards AFF.

The beliefs of a person were also identified as a basis for one's attitude. Information and reputation of the country-of-origin of any clothing was identified as having a positive effect on the consumer's willingness to adopt, as was the reputation of the designer. Bevan-Dye *et al.* (2012) and The Nielson Company (2015) found that the millennials were independent individuals with cultural values and cultural norms held in high regard in South Africa. The cohort is evidently highly interested in information and their attitudes are altered by their social groups and the opinion leaders, such as celebrities via exposure to the internet.

5.3.6. The Influence of Fashion Involvement

The responses for this theme provided a revelation regarding how involved the cohort is on the issue of fashion. One Participant stated:

Sorry to mention it again, social media. Umm, pages, because actually there are a lot of pages on Instagram and on my explorer, a lot of my friends like pages when they come up on my explorer. So then that leads me to be more involved in fashion I guess. If I didn't see it, I wouldn't know what was trending.

Another stated that:

Once again, it creates black pride. It creates black pride and confidence at the end of the day. By us getting involved; it would it really benefit not just Africa, but the world as well, in terms of tourism etc. So that's important.

The responses were relatively consistent on the formation and influence of the involvement in fashion that they receive from the internet and their peers in agreement with O'Cass (2004). This author stated that involvement is information seeking. However, the acquisition of the knowledge that fuels involvement was an interesting find. As evidenced earlier, the cohort is very involved in the social media and the internet. Once again, friends, family and the social media were identified as sources

of knowledge of this fashion. Rahman *et al.* (2014) found fashion involvement to have a positive effect on the intention to adopt fashion; and this was also apparent in the interview responses. It is evident from the interviews that fashion involvement has an influence on the cohort regarding adopting AFF; and it was identified that the more involved one is, the more likely one would be to make a purchase. Celebrities were also identified as those who to initiate involvement regarding AFF, as a positive perception. Involvement and attitude seemed to be related; since information is the basis of both; while normative values also seem to influence involvement as well.

5.3.7. Whether the Country-of-Origin Effect Has any Influence

The responses provided by the participants indicated some insightful views on the COO effect in the Ankara context. Some agreed with the first participant's view, which was as follows:

I think with Dashikis, Ankara fashion, I don't think it's necessarily going to matter where it was made. Simply because if a person likes, it then she buys it.

Some supported the differing views of participant seven, who stated:

I think it leaves a good effect on Generation Y because I think it maybe promotes the whole cultural pride, African pride, which is a good thing. I don't think that there is any negative affect to it.

And a few agree with another participant who said:

We are mostly clothed by Chinese factories; because those are more accessible. But you also have to think about the conditions in those countries. We know in China; their conditions are horrible. So that might affect you. Do you think about the workers in China; or do you think about how cheap it is? So, country of origin is very important.

There were differing opinions here; but the majority acknowledged that the factor has an influence. Some stated a positive attitude towards local products versus foreign ones; some stated that positive attitudes were held towards African fashion; and all showed negativity towards fashion produced overseas, especially in China, due to the reputation of Chinese work environments. An assertion was made that the consumers have become "numb" to the products being made abroad; as there is little or no fashion towards fabric made in South Africa. However, the effect was not based solely on the

participants' country-of-origin; it extended to Africa as a whole and African fashion. Disapproval was shown on purchasing African fashion made abroad. A desire was shown for more fashion to be made locally, and at affordable prices. The purchasing of fashion made abroad was done due to a lack in available and affordable African clothing.

5.3.8. The Effect of Consumer Ethnocentrism

This theme addresses the third and fourth objective. It addresses the third objective due to country of origin being correlated with consumer ethnocentrism. Thus, the fourth factor, consumer ethnocentrism, has the potential to be an antecedent for the third factor: country of origin.

Some participants aired similar views that showed that ethnocentrism had no effect on the purchase of clothing, this being in agreement with participant one, who stated:

I think because if it's made locally, especially South African products, it's going to be much more expensive than if you were to, I don't know, go to Mr. Price and buy something which would be cheaper.

Some showed that ethnocentrism does have an influence if the clothing is produced in Africa versus that which is produced abroad. This is in agreement with participant three, who said:

I just want to know if what she's wearing was made in Africa. Let's say that it's all made within Africa. So economically, umm, I guess it has a positive effect on the people who are making it; because we are supporting local, local products. I think that there is only a limited opportunity for local designers to excel in this market.

The majority opinion held here was that there is no effect. The cause for this being that the population does not consider the country of origin; they are not too economically concerned regarding the effect of purchasing foreign goods; the lack of the South African fashion industry does not provide much selection between local and foreign clothing. This lack of influence could be caused by the movement towards a one-world culture, as suggested by Prinsloo (2014).

However, there was some consumer ethnocentrism acknowledged by the sample; but this was especially voiced by the older members of society. This was relevant; as their influence on the target population with regard to fashion purchases (and purchases in

general) was acknowledged. Thus, the subjective norms could be argued to influence the target population's intention to agree (Fischbein & Ajzen, 1975). However, that being said, many of the participants did state that individually, the target population was not notably ethnocentric. This was due to an acknowledgement made regarding the COO effect, that the choice to purchase locally produced products and fashion was limited; and it has been expensive.

Thus the purchase of fashion made abroad, such as Mr Price's clothing is selected; since it is more affordable. Another acknowledgement was made about how the cohort does "whatever America is doing" in this regard. This showed an interesting trend towards first-world lifestyle and trends in the target population.

5.3.9. The influence of opinion leaders on black South African millennials when considering adopting Ankara fabric fashion

Here, the responses provided, which formed this theme, showed that the opinion leaders still have an influence on the decisions made by the target population. Participant one asserted a relationship, which the responses of the other participants supported:

I would say it would influence us positively towards the trend and the fashion.

There were many points in the interviews that opinion leaders were acknowledged to have had an effect on the target population prior to when the direct question was posed. The kinds of opinion leaders mentioned were American musical celebrities, such as Rhianna and Beyoncé. No mention was made of political leaders in this regard. However, there was strong acknowledgement of friends and parents, as opinion leaders for the cohort. A positive relationship was acknowledged and the category of opinion leaders most mentioned were musical artists, both local ones and foreign ones. Some relationships were acknowledged, based on answers provided and the coding conducted. These relationships will now be discussed.

Whether the fashion is trending; popularity of the fashion; who wears the fashion; whether musical celebrities wear the fashion; social media exposure and advertising; understanding the meaning of being African; the price; availability; affordability, personal preference; what the consumer feels like expressing. Relevant information was identified; the node was labelled based on the concept, which described the

information deemed relevant through evaluation coding; and the importance of the node was documented (Bazeley & Jackson, 2013; Saldana, 2013). The importance of this information was to obtain an understanding of the knowledge the participants had of general clothing fashions. This would assist in considering their attitudes toward the specific fashion and their fashion involvement (as well as their opinions on it). This conclusion was made – since information and knowledge contribute to attitude formation and the extent of involvement.

5.4. CONCLUSION

The findings analysed and interpreted in this chapter show that the target population is knowledgeable regarding AFF, and that the factors suggested to have had an effect on the intention to adopt the fashion do have an effect. The adapted model proposed by the researcher is thus supported. Further findings emerged regarding the notable influence of the social media on the cohort. African heritage and pride were visible as reasons for the desire to wear the fashion. African development desires emerged through the interview responses. The findings will be summarised in the next chapter and some recommendations will be provided.

CHAPTER 6: FINDINGS, DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

6.1. INTRODUCTION

In the final chapter of the study, the theoretical framework composed and the literature review are summarised. The findings are summarised, followed by the similarities identified between the findings and the literature. Managerial implications are suggested from the findings and some recommendations for future research are also provided, leading to a conclusion to the chapter and the study.

6.2. THE FINDINGS OF THIS STUDY

The literature placed in the theoretical framework and literature review of this study are here summarised. This is followed by a summary of the findings from the primary data.

6.2.1. The Literature Findings

- The intention to adopt (behave) was found to be influenced by attitude, normative beliefs and perceived behavioural-control variables (Ajzen, 1991). The adapted version of the Ajzen (1991) TPB model incorporated 5 factors, 4 of which were new factors to the model, namely: social values (normative variables); country-of-origin effect, fashion involvement and consumer ethnocentrism (perceived behavioural control variables); and attitude, which is a component of the original model.
- There are three fashion-adoption theories: the trickle-down adoption theory; the trickle-up adoption theory; and the trickle-across adoption theory (King & Ring, 1980; Barnes, 2013; Lewis, Kerr & Burgess, 2013). The researcher asserts that the trickle-across theory is the one dominant in the case of the target population and the adoption of AFF.
- AFF has been present on the continent since the 19th century (Oyedele & Babatunde, 2013). The purpose that Africans have for clothing is both for utility and hedonic reasons (Ross & Eicher, 2010). The fashion has experienced increased recognition; and African designers are being exhibited internationally – with the fashion increasing in popularity. This assertion is shown through African Ankara fashion being worn by American celebrities of various races.

- Millennials comprise currently increasing amounts of the population and the workplace; and an estimation has been made that they will soon comprise 75% of the retail purchases by 2025 (Deloitte & Touche, 2014; Powell, 2014; Govender, 2014). Millennials are technologically savvy; they are consumption-oriented; they desire good-quality products; and they have been suggested to be loyal consumers to authentic brands (Wolburg & Pokrywczynski, 2001; Powell, 2014).
- Attitude is concerned with the perception the consumer has towards fulfilling a behaviour, which may be favourable or unfavourable (Boston University School of Public Health, 2016). Attitude is composed and is based on the information and the beliefs of the consumer (Fischbein & Ajzen, 1985). This factor has been found to have a positive effect on behavioural intention (Ajzen, 1991; Bruner & Kumar, 2005).
- Fashion involvement, or more specifically, situational-fashion involvement, is induced by factors in the surrounding environment (Cardoso, Costa & Novias, 2010). Knowledge and effort are composites of fashion involvement (O'Cass, 2004). Rahman *et al.* (2014) found that fashion involvement has a positive effect on fashion adoption.
- The country-of-origin, which is more commonly known as and associated with the “made in” term has evolved – with the production of products being multinational (Bamber *et al.*, 2012). The literature has shown people to be negatively inclined towards products that are made in different countries, especially from countries that are less economically developed (Bilkey & Nes, 1982).
- Consumer ethnocentrism is defined as the characteristic, whereby a consumer negatively perceives foreign products negatively; and thus s/he would not purchase them; since the purchase of a product produced in another nation is considered to negatively affect the economy of the consumer (Bamber *et al.*, 2012).
- Opinion leaders are people who exert greater influence on the behaviours of others (Summer, 1970). Political leaders, family or cultural elders and entertainment celebrities have been seen as opinion leaders. Opinion leaders are assumed to have a positive effect on behavioural intention.

6.2.2. The Primary Data Findings

The findings from the interviews exceeded expectations, and are summarised in this section on the basis of the secondary objectives for this research.

6.2.2.1. To determine the effect of attitude of black South African Millennials towards Ankara Fabric Fashion

The first two themes and theme four denoted in section 5.1 contributed to this objective. The sample showed high knowledge of fashion; and they were very opinionated on the phenomenon, in particular towards AFF. This shows that the target population has an interest in the fashion. The participants revealed that other people contributed to their acquisition of knowledge on the fashion – and consequently the formation of their attitudes. This supports the Fischbein and Ajzen (1985) declaration that attitude is formed by information and normative beliefs.

The participants highlighted the importance of opinion leaders, such as parents and celebrities in their attitude formation. It was shown that attitude has a positive influence on the intention to adopt fashion. The participants also revealed that the attitude toward one's own culture influences the attitude towards African Ankara fashion in a positive manner. This again supports the assertion that attitudes are formed via normative beliefs.

6.2.2.2. To establish whether fashion involvement can influence black South African Millennials to consider African Ankara fashion

The responses that ultimately formed the first two themes, as well as the fifth theme contribute to this intention; while the sixth theme to address this objective is important. The participants showed that their means of awareness, information and influential opinions about AFF was through celebrities on the internet and their environment. The assertion was made that the more effort required to know about the fashion and to acquire it, the less likely it is for a consumer from the target population to acquire it. This shows how effort negatively affects involvement. The factor was found to have an influence. It was evident that the involvement had the potential to reveal the country of origin, towards which the consumers may have negative attitudes. This relation between involvement and country of origin was consequently revealed.

6.2.2.3. To determine the effects of the country-of-origin on black South African millennials consumers towards the African Ankara Fabric fashion

In the eight themes presented, the sixth theme and the seventh theme dealt with this objective. The participants illustrated varying thoughts on this factor; however, it was apparent that there was a preference for products and fashion produced in Africa, as opposed to those produced abroad. The participants showed their interest in African development; and that the increased production of goods would assist with this. Some participants asserted that the target population did not notice which country a product was made in; and they have become insensitive to this factor.

6.2.2.4. To assess the effects of ethnocentrism on black South African millennials when considering African Ankara fashion

It was evident from the responses to the first two themes, as well as the sixth and seventh theme that BSAMs do bear a character of consumer ethnocentrism. This is for both local products and African products. This contradicts the findings of Bamber *et al.* (2012); or rather, it extends their definition of consumer ethnocentrism to a continental, geographic and economic sphere. The participants once again showed that the target population cares about the development of Africa. The participants illustrated that the target population harbours negative opinions on countries, which they perceive to have bad working environments and bad reputations.

6.2.2.5. To ascertain the effects if opinion leadership affects black South African Millennials when considering African Ankara fashion

Opinion leaders were mentioned across the themes and particularly in theme 8, thereby addressing this objective. It is evident that BSAMs do make reference to opinion leaders, when considering or intending to participate in certain fashions. Although celebrities were often referred to in this regard, it was also evident that family members and peers were given this option.

6.3. OTHER FINDINGS FROM THE STUDY

The cohort gave recurrent reference to the use of social media and did affirm that their technologically savvy nature pertaining to their social media usage had morphed into a dependency on the communication medium. Websites, such as Instagram and

Twitter serve as informative sources, and even decisions based on exposure to opinion leaders, such as celebrities and friends. The factors independently identified by the sample group did not include the five suggested factors explicitly. The factors were acknowledged to have an influence, but only when directly addressed. This illustrates that the primary factors acknowledged by the cohort were those identified by the sample and not solely the initially suggested 5 factors.

The responses to the questions posed revealed pride from the sample group in being African. The desire for more African clothing production and confidence in African designers illustrated this. “Black excellence” was acknowledged; as a participant recognised the increasing number of students graduating in AFF. The cohort is experiencing an increased desire to acknowledge and invest in their African roots and the continent. Much African pride was expressed in these interviews and an acknowledgement of the desire to change the dominance of “Western” culture in the fashion industry.

The relationships of the influential factors confirmed that they bear some semblance of an influence on the cohort. The beliefs, which the sample gave, were based on cultural beliefs and heritage. It was identified that the cohort is still influenced by their parents, and that an appreciation stands in this regard concerning African fashion. Based on the responses from the sample, target population may be attempting to reintroduce fashion from a previous era; so as to show the beauty and vibrancy of Africa and African productions. This is worth further investigation in the future. None of the participants seemed to be aware of the origins of African fabric; and none of its original sources being African. This was interesting; as it illustrated how representative of Africa the fabric designs have become – so that even the inhabitants of Africa are unaware of how some of the African print began on the continent. A few recommendations can be given from the findings acquired in this study; and these are presented in section 6.4.

6.4 CONCLUSIONS

The findings provide some interesting conclusions that show some similarities between the primary and the secondary data. These conclusions show give insights regarding the five secondary objectives and the primary objective. Even with

ethnocentrism having some varying answers, the primary data showed that the five, initially suggested influential factors have an effect on the intention to adopt. This attends to the primary objective and affirms that indeed attitude has an effect on the intention to fulfil a behavioural action. This stands in agreement with the assertion of Fischbein (1963). The conclusions made per objective are presented

6.4.1 To determine the effect of attitude of black South African Millennials towards Ankara Fabric Fashion

As cultural groups and peers have been shown to influence the intentions of BSAMs, together with celebrities, this acknowledgement of cultural values and the opinions of peers can be used to influence the attitudes of the target population. The cohort was found to be very proud of their cultures and African heritage – with a desire to express this through fashion. Much awareness and knowledge was held regarding the fashion. There was an acknowledgement of great influence from normative factors and beliefs on the cohort. There was appreciation shown towards families and social groups, particularly parents

The knowledge obtained from the target population on AFF shows the nature of the beliefs held by the cohort, their social groups, peers and celebrities influence the beliefs of the millennials, which form the attitude, subjective norms and perceived behavioural control variables, as suggested by Ajzen (1991). This insight assisted to answer the secondary objective regarding whether attitude influences the intention to adopt AFF and attitude was found to have an influence. Attitude was found to have a positive effect on the intention to behave (adopt) in support of the findings of the Fischbein and Ajzen (1975) model. The findings showed that the attitudes of social groups and the influence from celebrities contributed to the formation of attitudes for AFF.

6.4.2 To establish whether fashion involvement can influence black South African Millennials to consider African Ankara fashion

Fashion involvement was found to positively influence fashion adoption by Rahman *et al.* (2014). This was implied by the findings of the study; but a greater emphasis was given of the information source, which essentially amounts to fashion involvement. The social media platforms such as Instagram were identified as information sources

for the cohort; and their predecessors also contributed to the target population being more informed about the fashion.

6.4.3 To determine the effects of the country-of-origin on black South African millennials consumers towards the African Ankara Fabric fashion

Another objective investigated aimed to ascertain whether the country of origin effect influences the target population when considering adoption of AFF. The COO effect was acknowledged positively for AFF, but negatively for fashion produced abroad. A desire was expressed for the South African fashion industry to increase and produce more African clothing locally and affordably. Not much negativity was shown towards clothing from another African country regarding the target population, which contradicted the findings of John and Brady (2010). Much negativity was evident regarding the fashion produced in countries, in which working conditions are negatively perceived. Little consumer ethnocentrism was thus expressed. African pride was found to be a strong influential factor for the intention to adopt AFF by the BSAMs. Country-of-origin does have an influence on the cohort regarding the intention to adopt AFF. They have positive attitudes towards both locally produce fashion and African fashion. Negativity was shown towards fashion which was produced abroad. This gave evidence for the relationship between attitude and COO.

6.4.4 To assess the effects of ethnocentrism on black South African millennials when considering African Ankara fashion

There was little consumer ethnocentrism shown by the sample regarding South Africa or their own tribes. There was some shown regarding Africa in general. The sample desired to have and purchase more fashion and products produced in Africa. The lack of negative attitudes towards foreign African clothing and local Ankara shows that African pride is ripe in the generation. Marketing aimed at this target population should incorporate this element. The desire to see more local opinion leaders wearing the fashion, especially local musical artists, can be integrated into campaigns targeting the BSAMs

6.4.5 To ascertain the effects if opinion leadership affects black South African Millennials when considering African Ankara fashion

Pertaining to the final secondary objective, opinion leaders are found to be very influential in the target population. The opinion leaders range from parents and friends

to celebrities abroad to whom the millennials are exposed, through the internet and television. The cohort has shown itself to be involved in fashion through the knowledge held regarding fashion shows; the ability to list local designers, together with the designers' success abroad; and to identify those celebrities that they have seen wearing the fashion. This must be taken advantage of; as their desire for knowledge and interest in AFF sought on social media could thereby be maximised. Marketing campaigns can be placed on the Instagram, using models in Ankara fashion to attract the millennials. The sample showed a desire for more local music celebrities to wear the fashion, and to market it in their music videos. .

The objectives were consequently attended to. All five factors, which were the focus of the objectives, were found to have an effect or influence on the intention to adopt AFF. However, the strength and nature of the effects was not revealed. This will be addressed in the section on the recommendations for future study. More factors were found to have an effect on the intention to adopt AFF, namely: price, availability and access.

6.5. RECOMMENDATIONS

This section provides the author's recommendations based on the findings and conclusions drawn in this study

6.5.1 African Ankara Fabric Fashion Growth in South Africa

Many designers and small-scale manufacturers of AFF in South Africa are personal tailors, who might find the study information useful. The insights of the need for increased marketing of the fashion; grand usage of social media by the target population Larger manufacturers of the fashion may be assisted by the findings; and firms attempting to target the black South African cohort may be assisted in the following ways:

The BSAMs have shown an awareness of African Ankara fashion, positive attitudes towards it; and a desire to have more fashion made available at affordable prices. Clothing stores, which were stated as affordable by the sample, such as Mr Price, can provide this fashion; since there is a demand for it.

There is much African pride shown by the cohort. There could be a greater use of the fashion in advertisements directed at the consumers. Marketing campaigns constructed with this cohort in mind should recognise this and incorporate it into the campaign designs. The use of celebrities to wear and promote the fashion would be useful; as musical artists have been acknowledged here; and these celebrities are opinion leaders for the target population. More of this kind of fashion should be made available in stores, such as Mr Price, with which the cohort is familiar.

There needs to be a greater focus and investment in the production of AFF in South Africa for the purposes of tourism. The fashion becoming more available and more affordable increase the likelihood of it being worn and thus observed by the tourists who come to South Africa. The increase in the creation of the fashion can involve other African countries as there is evidence of African pride and openness to African fashion.

African Ankara Fashion shows are increasing but the element of expensive couture remains. More Fashion exhibits should be made where the clothing is available and affordable to the target population. More online and social media marketing can be used for this purpose as the cohort has shown how extensively they utilise these media platforms. Price was regarded as an influential factor by members of the sample, and not merely as a mediator. The producers of the fashion must find means to reduce the prices, if they intend to sell the fashion to BSAMs. The availability of the fashion was considered to be influential by the sample; and a desire was stated for increased availability. The patterns and designs of the fabric were also stated to be influential by the sample, which showed the importance of personal preference. The cohort does not stand in ignorance of the fashion; and a desire has been acknowledged for the fashion to be made more available and accessible to the target population

6.6. RECOMMENDATIONS FOR FUTURE STUDY

In the future, researchers should conduct a multi-method analysis and obtain both quantitative and qualitative data. This would produce more representative and directive findings. The samples for the qualitative study should be larger in the future, in order to allow generalisation. This study should be conducted across the country and not only in the university setting.

6.8 CONCLUSION OF THE STUDY

The popularity of AFF has increased internationally; and it is quite evident in Africa. The purpose of this study was to see whether BSAMs were aware of the fashion; showed any interest in the fashion; and what factors affected their intention to adopt the fashion. Through a qualitative methodology, in-depth interviews provided the primary data, which were analysed; and from which insightful answers to the objectives emerged. The five suggested influential factors, namely: attitude, fashion involvement, country of origin effect, consumer ethnocentrism and opinion leadership were found to have an effect on the intention to adopt AFF. More factors emerged, namely: personal preference, identity and association. There remains much African pride in the cohort; and marketers must take this into consideration when composing campaigns targeting BSAMs.

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APPENDIX A

THE MEASUREMENT INSTRUMENT

**AN ANALYSIS OF THE FACTORS INFLUENCING BLACK SOUTH AFRICAN
MILLENNIALS WHEN CONSIDERING AFRICAN ANKARA FASHION**

**M.Bs.Sci
MASTER'S RESEARCH INSTRUMENTS**

INTERVIEW PROTOCOL

Prepared for:
Joel Chigada (PhD)

Prepared by
Tendai Mbumbwa (MBMTEN001)

Interview Number: _____

As Master's in Business Science (Marketing) students, at the University of Cape Town (UCT), the researcher is investigating the opinions of black South African Millennial consumers in Cape Town, with regard to AFF. The fashion is from West Africa; and it has become popular around the globe. There is little evidence of the fashion in South Africa; and the aim of the study is to investigate why this is so together with what factors influence BSAMs when considering AFF.

This research has been permitted by the UCT Commerce Ethics Committee and approved by the Department of Student Affairs. By completing this questionnaire, you are consenting that this **interview may be recorded; the information will only be used for the purposes of this research;** and it **will not be used for analysis at a personal level.** Your participation will assist by increasing the academic knowledge of BSAMs and their consideration of AFF. All responses will be transcribed by the scribe and will remain **confidential and anonymous.** **Participation in this research is voluntary;** and you may withdraw from the research at any time. The interview should not require more than 30-40 minutes. Should you require verification or feedback with regard to this research, please contact **Tendai Mbumbwa at mbmten001@myuct.ac.za.** Your contribution is greatly valued and much appreciated.

STAGE ONE – THE IN-DEPTH INTERVIEW

Opening Information

- a) My name is Tendai Mbumbwa; and I am currently studying for a Master's Degree in Marketing in the Commerce Faculty here at UCT; and I would like to ask you some questions for the analytical portion of my study.
- b) This is the title of the study: “An Analysis of the Factors influencing BSAMs when Considering African Ankara Fashion”.
- c) Clothing Fashion remains popular around the world; and the Ankara fashion is a popular African fashion brand. There is an increase in the spread of its popularity into countries across the world, including South Africa.
- d) I would like to gain some first-hand knowledge from you through this interview about the fashion factors that influence your consideration and evaluation of fashion, and particularly of Ankara Fabric fashion.
- e) I thank you for agreeing to participate. I have chosen you; since you are a member of the target population. Please sign this consent form to show your willing participation.
- f) I need only confirm that you are a UCT student and request to see your student card. Your identity will not be shared for the purposes of the data collection.
- g) I will ask you a question; and please take the time you need to provide me with a detailed response.
- h) I would need to record this interview, if I may, while my scribe is taking notes. I make this request; so as to ensure the accurate and correct transcription of your responses. None of the information that you will provide, in both the verbal and written forms, will be shared with anyone for any purpose beyond this study.
- i) I shall use the answers you provide me with in a qualitative analysis; and the findings will be a basis for the next step of my data collection.
- j) There are no correct or incorrect answers; therefore your personal views will be greatly appreciated.

Question 1: What is your understanding of clothing fashion?

Question 2: What is your understanding of the African Fashion Industry?

Question 3: What clothing brands produced in Africa are you familiar with?

Question 4: To what extent are you familiar with the Ankara fabric fashion?

Question 5: What does Ankara fabric fashion mean for people in Africa?

Question 6: What factors influence people to adopt the Ankara fabric fashion?

Question 7: If you were to adopt Ankara fabric fashion, what factors would influence you?

Question 8: What factors influence BSAMs when considering Ankara fabric fashion?

Question 9: How does attitude influence BSAMs towards Ankara fabric fashion?

Question 10: How does fashion involvement influence BSAMs towards Ankara fabric fashion?

Question 11: What is your view about the Country-of-origin effect on BSAMs towards Ankara fabric fashion?

Question 12: Consumer Ethnocentrism is when the consumer considers buying products from other countries to be wrong, and to negatively affect the economy of their own country. To what extent does consumer ethnocentrism influence BSAMs towards Ankara fabric fashion?

Question 13: Opinion leadership is held by a person who is known to hold knowledge, experience and remain updated about product information in an industry. What influence does opinion leadership have on BSAMs towards Ankara fabric fashion?

Are you a black South African? Yes ☐ No ☐ Prefer not to Answer ☐

Were you born between 1981 and 2000? Yes ☐ No ☐

Indicate with an (X)

DESCRIPTIVE QUESTIONS

What is your South African cultural group? _____ Prefer not to Answer ☐

Family Income level: Low income ☐ Middle income ☐ High Income ☐

Do you use a Smartphone? Yes ☐ No ☐

Internet use rate: Never ☐ Fortnightly ☐ Weekly ☐ Daily ☐

How often do you watch television?

Never ☐ Fortnightly ☐ Weekly ☐ Daily ☐

Which informative media do you use?

Newspaper ☐ Magazines ☐ News websites ☐ Social Media ☐

Television ☐

APPENDIX B
UNIVERSITY OF CAPE TOWN COMMERCE FACULTY RESEARCH ETHICS
APPROVAL



Faculty of Commerce

Private Bag X3, Rondebosch, 7701

2.26 Leslie Commerce Building, Upper Campus

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E-mail: com-faculty@uct.ac.za

Internet: www.uct.ac.za



@Commerce_UCT



UCT Commerce Faculty Office

01 December 2015

Ref: 0610201501

Tendai Mbumbwa

Project title: An analysis of the factors influencing black South African millennials when considering Ankara fabric fashion.

Dear Researcher,

This letter serves to confirm that this project, as described in your submitted protocol, has been approved. You will need to obtain permission from the Executive Director, Department of student Affairs before commencing the data collection.

Please note that if you make any substantial change in your research procedure that could affect the experiences of the participants; you must then submit a revised protocol to the Committee for its approval.

Regards,
Ms Samantha Alexander

Administrative Assistant

University of Cape Town


Commerce Faculty Office

Room 2.24 | Leslie Commerce Building

“Our Mission is to be an outstanding teaching and research university, educating for life and addressing the challenges facing our society.”

APPENDIX C

UNIVERSITY OF Cape Town DEPARTMENT OF STUDENT AFFAIRS APPROVAL

	RESEARCH ACCESS TO STUDENTS	DSA 100
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NOTES

1. This form must be **FULLY** completed by all applicants that want to access UCT students for the purpose of research.
2. Return the fully completed **(a) DSA 100** application form **by email**, in **the same word format**, together with **your: (b) research proposal inclusive of your survey, (c) copy of your ethics approval letter / proof (d) informed consent letter** to:

Moonira.Khan@uct.ac.za. You application will be attended to by the Executive Director, Department of Student Affairs (DSA), UCT.

3. The turnaround time for a reply is **approximately 10 working days**.
4. NB: It is the responsibility of the researcher/s to apply for and to obtain **ethics approval and to comply with any amendments that may be requested**; as well as **to obtain** approval to access UCT staff and/or UCT students, from the following, at UCT, respectively: (a) **Ethics**: Chairperson, Faculty Research Ethics Committee' (FREC) for ethical approval, (b) **Staff access**: Executive Director: HR for approval to access UCT staff, and (c) **Student access**: Executive Director: Student Affairs for approval to access UCT students.
5. **Note**: UCT Senate Research Protocols require compliance with the above criteria, **even if prior approval has been obtained from any other institution/agency. UCT's research protocol requirements apply to all persons, institutions and agencies from UCT and external to UCT, who want to conduct research on human subjects for academic, marketing or service-related reasons at UCT.**
6. **Should approval be granted to access UCT students for this research study, such approval is effective for a period of one year from the date of approval, (as stated in Section D of this form), and the approval expires automatically on the last day.**
7. **The approving authority reserves the right to revoke an approval, based on reasonable grounds and/or any new information.**

Position	Staff / Student No	Title and Name	Contact Details (Email / Cell / land line)
A.1 Student Number	MBMTEN001	Miss Tendai Mbumbwa	trmbumbwa@gmail.com ; +27728681408
A.2 Academic / PASS Staff No.			
A.3 Visitor/ Researcher ID No.			
A.4 University at which a student or employee	University of Cape Town	Address if <u>not</u> UCT:	
A.5 Faculty/ Department/School	Commerce		
A.6 APPLICANTS DETAILS If different from above	Title and Name	Tel.	Email

SECTION A: RESEARCH APPLICANT/S' DETAILS

SECTION B: RESEARCHER/S SUPERVISOR/S DETAILS

Position	Title and Name	Tel.	Email
B.1 Supervisor	Dr Joel Chigada	0216502326	Joel.Chigada@uct.ac.za
B.2 Co-Supervisor/s	N/A		

SECTION C: APPLICANT'S RESEARCH STUDY FIELD AND APPROVAL STATUS

c.1 Degree – if applicable MBusSci

c.2 Research Project Title AN ANALYSIS OF THE FACTORS INFLUENCING BLACK SOUTH AFRICAN MILLENNIALS WHEN CONSIDERING AFRICAN ANKARA FASHION

c.3 Research Proposal Attached: Yes
No

<input type="checkbox"/>	
c.4 Target population	Black South African Millennials
c.5 Lead Researcher details	If different from applicant:
C6. Will use research assistant/s	<input type="checkbox"/> <input type="checkbox"/>
Yes	<input type="checkbox"/> No Study Buddy
Services	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
If yes- provide a list of names, contact details and ID nos.	

c.7 Research Methodology and Research methodology:		In-Depth
Interview		
Informed consent: Informed consent: Consent forms will be signed; and a copy is attached		
Approved by the FREC	Signed Yes	With
amendments: Yes No		

c.8 Ethical clearance status ☐ ☐

From UCT's Faculty Ethics (a) Attach a copy of your ethics approval. Attached: Yes

Research Committee (FREC) (b) State date and reference no. of ethical approval: Date: 01/12/2012 Ref. No.:06102015

SECTION D: APPLICANT/S APPROVAL STATUS FOR ACCESS TO STUDENTS FOR RESEARCH PURPOSE

(To be completed by the ED, DSA or Nominee)

Approved / With Terms / Not * Conditional approval with terms

Applicant/s Ref. No.:

D.1 (i) Yes (a) Access to students for this research study must only be

APPROVAL undertaken after written ethics approval has been obtained.

MBMTEN001/ Miss Tendai

STATUS (ii) ~~With terms~~ (b) In event any ethics conditions are attached, these must Mbumbwa (iii) ~~No~~ be complied with before access to students.

D.2	Designation	Name	Signature	Date of Approval
APPROVED	Executive Director	Dr Moonira Khan		7 December 2015
BY:	Department of Student Affairs			

Version 2014 (1)

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DSA 100

APPENDIX D

THE CONSENT FORMS OF THE INTERVIEW PARTICIPANTS



AN ANALYSIS OF FACTORS INFLUENCING BLACK SOUTH AFRICAN MILLENNIALS WHEN CONSIDERING AFRICAN ANKARA FASHION

The Consent Form

Ankara fabric fashion has gained great amounts of popularity in Africa and across the world. However, Ankara fabric fashion is foreign to South Africa in that the fabric is from West Africa and the clothing made from the fabric has been used for many years in countries such as Nigeria and Ghana. Its entry into South Africa is through designers who are from West Africa. This study aims to investigate what factors influence black South African millennials when they think of wearing Ankara fabric fashion.

There are no known risks or dangers to you associated with this study. Your student card is kindly requested to confirm that you are a student at the University of Cape Town. **Your identity will not be revealed** with the responses to the questions posed, or to name you as a participant in the study, neither will they facilitate anyone else's doing so. This research has been approved by the Commerce Faculty Ethics in Research Committee. The interview will take between 30-40 minutes to complete. Should you hold any questions about the study, please do not hesitate to contact the researcher Tendai Mbumbwa (mbmten001@myuct.ac.za) or the supervisor of this study Dr. Joel Chigada (joel.chigada@uct.ac.za).

R1:

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed

Signature

18/02/2016

Date

R2

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed

Signature

18 February 2016

Date

R3

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed

Signature

2016-02-18

Date

Ry

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed

19/02/2016

Signature

Date

RS

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed _____

Signature

19/02/2016.

Date

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.



Signature

19/2/2016

Date

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed _____

Signature

22/1/2016

Date

R8

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

 Signed _____
Signature

22 - February 2016

Date

R9

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed _____

Signature

22/02/2016

Date

RLO

The Participant/Respondent

I acknowledge that I am participating in this study of my own free will. I understand that I may refuse to participate or stop participating at any time without penalty. If I wish, I will be given a copy of this consent form.

Signed _____

Signature

22 / 02 / 2016

Date